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MAY 1954 • 1s. 3d.

In This Issue

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FULL REPORT

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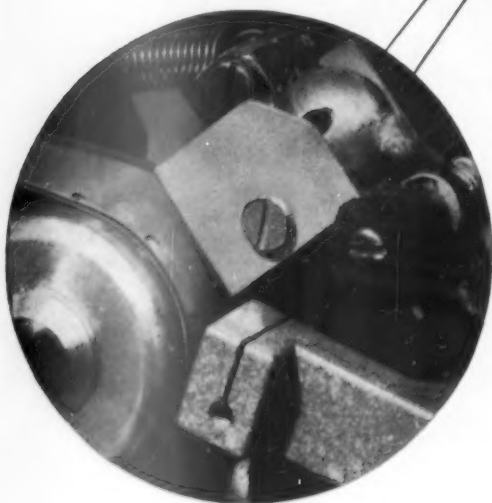
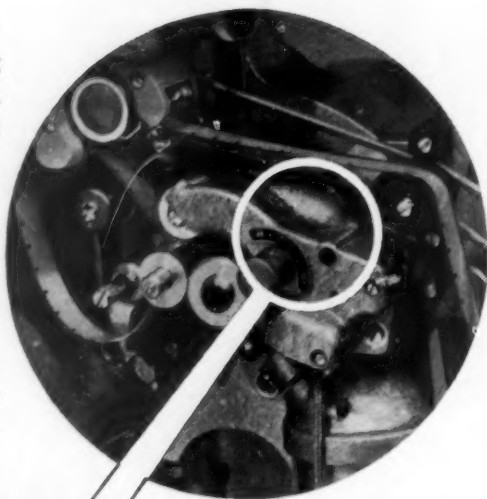
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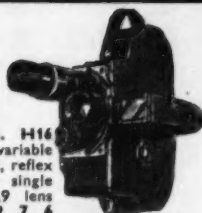
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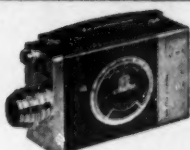
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Kodak 8mm. 55
Double run spool loading, coated f/2.7 lens, optical view-finder ... £39 15 0

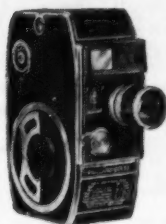


Paillard 16mm. H14
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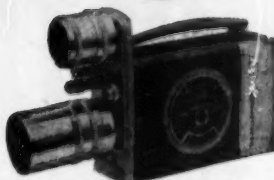


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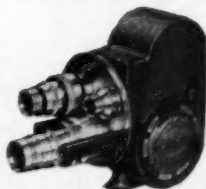
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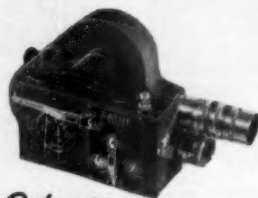
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8mm. Wakefield animated viewer	£16 16 0
16mm. Siemens rewind and splicer	£11 2 6
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16mm. Pathe Webbo Special, f/1.9 Cinor, f/3.5 Telephoto, case. As new ...	£180 0 0

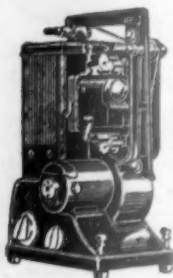
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16mm. Specto Educational, 50-250 watt. Excellent condition ...	£27 10 0
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8mm. Reverse 8, f/2.8 coated Somco, 5 speeds, case. Good ...	£25 0 0
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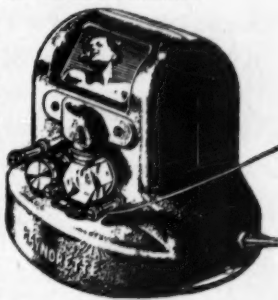
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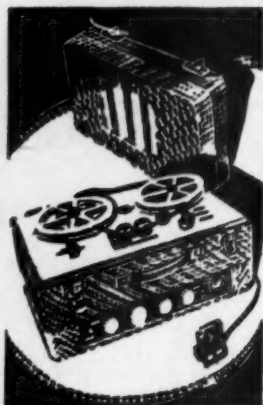
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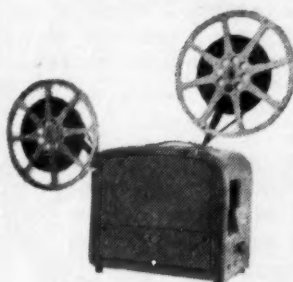
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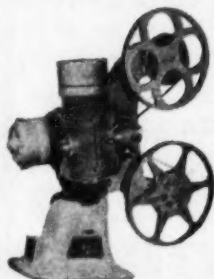
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Pathe Son 9.5mm. sound projector	£49
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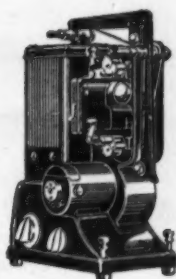
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Cine Camera Mod. 605

4 speeds 16, 32, 48 and 64. Built-in 2 dial exposure guide. Automatic footage indicator. Taylor Hobson f/2.5 12.5mm. Universal Focus lens. Quick and easy loading. Single frame exposures.

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The new **GEVA 8 Carèna** **Cine Camera**



The Camera for
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You never handled a neater,
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- in the body when not in use, they spring into position by simple pressure on a button.
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The handsome GEVA-8 Carèna Cine Camera uses double-eight mm. film, black and white or colour, in 25 ft. spools. Easily carried in coat pocket, handbag or car pocket, the GEVA-8 Carèna sets a new standard for elegance and convenience. Extraslim ($1\frac{1}{4}$ "), length $6\frac{3}{4}$ ", height $4\frac{1}{2}$ ".

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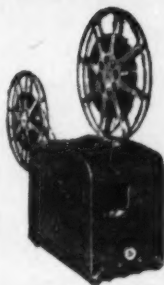
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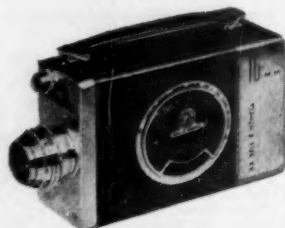
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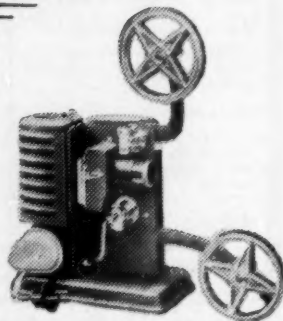
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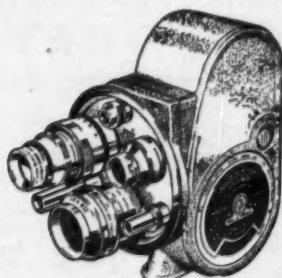
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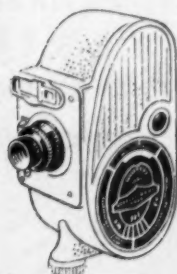
Now there is such a splendid choice of 8mm. Cameras and Projectors, together with a reasonable supply of films, we have no hesitation in recommending any of these cameras to you. We will supply up to 6 Kodachrome films with a new camera !



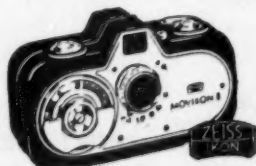
Specto 88 Cine Camera. Fitted with f/2.5 coated interchangeable lens. Variable speeds, 12, 16, 24, 48 f.p.s. Motor runs 14ft. of film with one wind. Die-cast body in grey finish. Geared footage indicator. Single picture device £37 0 0



8mm. G.B. Bell Howell Viceroy 3 lens turret camera. Gives instant changeover from one lens to another with matched finders for each. 4 speeds including slow motion. "The ideal cine camera for getting just what you want under all conditions." Lens combination to your choice. Price with T.T. & H. lens ... £59 2 7



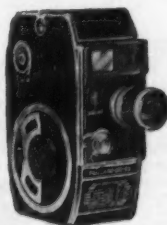
8mm. G.B. Bell Howell Sportster deluxe cine camera at a reduced and moderate price. Takes double run film. Easy and quick loading. 4 speeds 16, 32, 48, 64 f.p.s. Clear viewfinder with masks for 1in. and 1½in. lenses. Automatic and clear footage indicator. Single frame device. Exposure guide and safety wrist cord. f/2.5 T.T. & H. bloomed lens. With zip purse. Price £43 14 6



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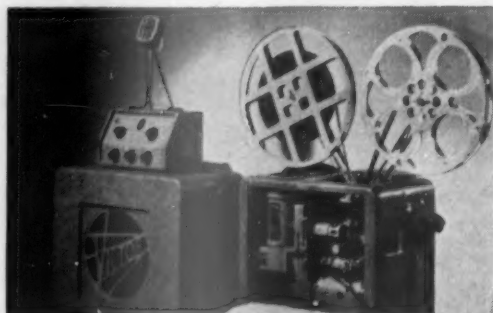
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Twin lens turret
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Latest model with separate amplifier switch. 5 watts undistorted output. Film capacity 900ft. Gram. and Mic. Pick-up socket. 10" loudspeaker. Brilliant illumination. Complete in case

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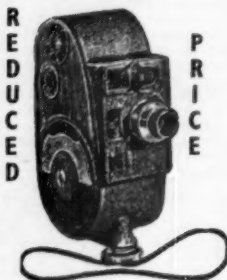
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G.B. B.H.

8mm. SPORTSTER

f/2.5 T.T.H. lens.



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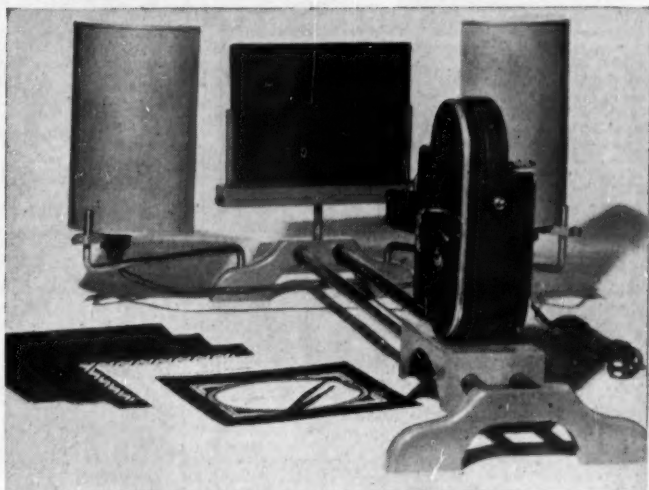
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CINECRAFT



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A superb new DE LUXE ALL-METAL MODEL—a masterpiece of professional-like titling equipment for the keen amateur. Brilliantly designed, simple and accurate, it is a fully equipped miniature studio—providing every possible facility for tricks and effects in titling and table-top photography.



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complete

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The Famous New Standard Model

A FIRST-CLASS, many purpose Titler at a popular price, the NEW STANDARD model is by far the most widely used of all CINECRAFT titling outfits. Fully equipped for the easy production of straightforward lettered titles as well as a wide variety of tricks and effects, the NEW STANDARD is ready for immediate use with ANY camera.

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9.5mm. Pathe Son sound projector ...	£55	0	0
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G.B. Tape recorder, shop-soiled only ...	£60	0	0

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8mm. Specto 88, f/1.9 focusing lens ...	£43	0	0
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8mm. Viceroy, f/2.5 lens, 3-lens turret ...	£59	2	7
8mm. Paillard-Bolex 88, f/1.9 focusing lens, Twin lens turret ...	£86	2	6
9.5mm. Pathe H, f/2.5 lens ...	£26	10	0
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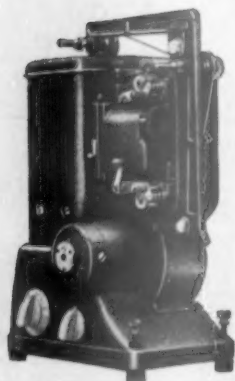
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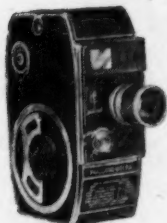
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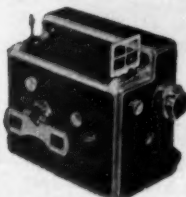
BOLEX LI

A Swiss made movie camera which really is as good as it looks. Fitted with a film footage indicator, variable filming speeds, adjustable mask for telephoto lens, spy glass viewfinder, etc. The model above is fitted with a f/2.5 fixed focus lens, and the price complete with leather zip pouch is £52 0 1 or £10 8 0 deposit.



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This outstanding turret head camera, one of the very few cameras available in the 16 mm. gauge is suitable for amateur or professional use, fitted with frame counter and footage counter, acoustic footage indicator, variable filming speeds, single picture device, reverse motion, automatic loading simplifies threading of camera, 3 lens turret, etc. Price without lens £135 3 0 or £27 deposit. Lenses of various apertures and focal length available to your choice.



PATHE PAT 9.5mm.

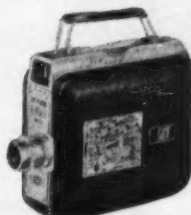
Economical filming is possible with this amazing little camera which although devoid of the trimmings of the more expensive type of camera produces films of crisp definition, fitted with a strong clockwork film footage indicator, simple viewfinder and 2 aperture fixed focus lens, the Pat costs but £13 18 3 or 34/9 down, balance over 12 months.

**FILMS FOR THE PATHE CAMERAS : 11/- EACH
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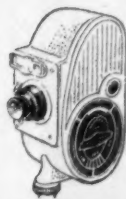
PATHE H 9.5mm.

A beautifully made cine camera which will produce professional movies with maximum ease. Fitted with a film footage indicator, single picture device, strong silent clock-work motor, the H camera is price £26 10 0 or 16/3 down, balance over 12 months. f/1.9 focusing lens available and f/3.5 telephoto lens if required.



KODAK 8-55

This compact camera has a f/2.7 coated fixed focus lens, film footage indicator, smooth push button motor control and is handsomely finished in black grained leather and satin chrome. Price £39 15s. or £7 19s. deposit.



G.B. & H.

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Rightly termed the aristocrat of 8mm. cine cameras, the Sportster is provided with a f/2.5 universal focus lens, has variable filming speeds, footage indicator, powerful clockwork motor, extremely silent in operation, built on exposure guide. Price only £43 14 6 or £8 14 11 deposit, balance over 12 months.



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Whether you use black and white or glorious colour Kodachrome, a Weston is a worthwhile investment. Sensitive in practically all conditions this meter will give years of satisfactory service, and being small and compact is easily carried around, unobtrusive, always ready for instant action. Cash Price . . . £10 8 0 or 26/- deposit and 12 monthly payments of 16/9. Write for illustrated leaflet.



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Pathe Gem projector	£37	10	0 75/-
Pathe Pat camera	£13	18	3 28/-
8mm. Specto, 500w.	£39	15	0 80/-
Cine Kodak Eight-55	£39	15	0 80/-
Kodascope Eight-46	£33	0	0 66/-
Pathe Ace projector	£6	19	6 14/-
16mm. Specto, 500w.	£48	10	0 97/-
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400ft. ...	3/- complete
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Cine Screens 9ft. x 12ft. (carriage 5/-)	£5
B.T.H. Sound Projector (Model SRB)	£50

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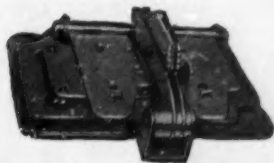
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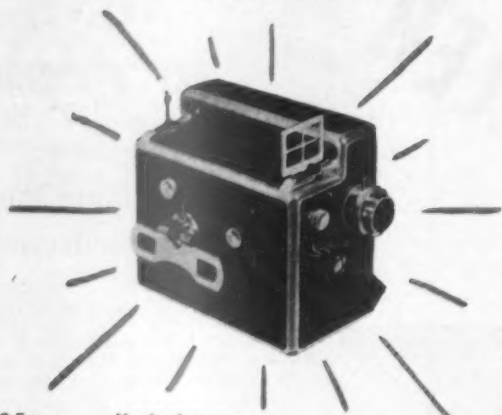
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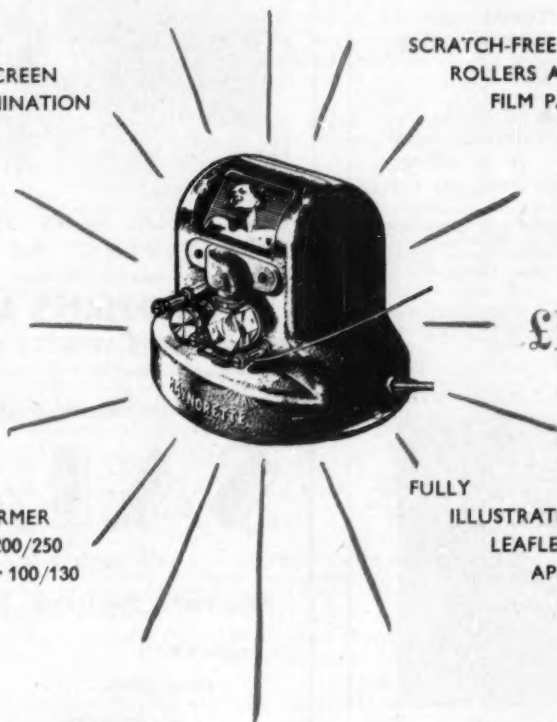
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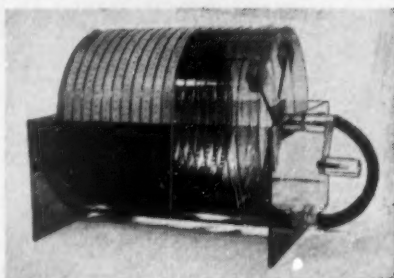
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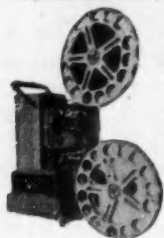


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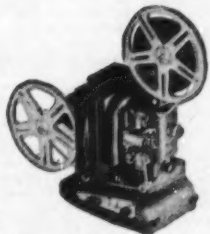
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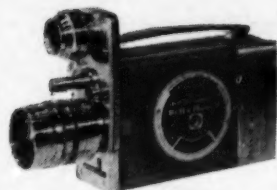
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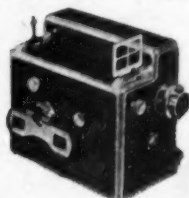
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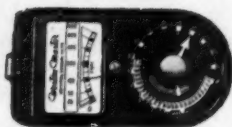
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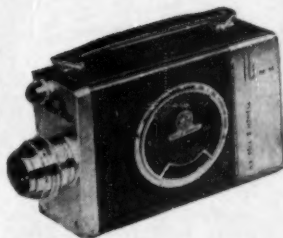
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AMATEUR CINE WORLD

Vol. 18

No. 1

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20th

Please note that, commencing
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INTRODUCING THE

Ten Best

Agib and Agab

AN ORIGINAL COMEDY BY MARKFILM

650ft., Gevaert, Kodak M camera, titles by Markfilm, sound-on-tape

Floral Fantasy

A MUSICAL INTERPRETATION BY JOHN DABORN

100ft., Kodachrome (Daylight and Type A), Ensign Kinecam and Agfa Movex, Weston meter, titles by the author, sound-on-disc

Headline

A SPINE-CHILLER BY ROOKERY FARM FILM UNIT

200ft., Ilford H.P.3, Ensign Kinecam, Blendux meter, ex-W.D. tripod, titles by the Unit, non-sync. record accompaniment

Holiday Boy

A RECORD OF A CORNISH HOLIDAY BY GEORGE ARCHER

400ft., Kodachrome, Bolex H16, Weston meter, home-made tripod, titles by the author and his son

Island Artist

A DAY IN THE LIFE OF A PAINTER BY E. E. PRITCHARD, A.R.P.S.

500ft., Kodachrome, Ensign and Victor Model 5, Weston meter, home-made tripod, titles by the author, sound-on-disc (for one sequence only)

Films of 1953

The Story of Panto Week, 1953

AN ACCOUNT OF STUDENT ACTIVITIES BY LIVERPOOL UNIVERSITY FILM UNIT

600ft., Ilford Pan F and H.P.3, Keystone A12 and Victor 3, Weston meters, Nebro London tripods, titles by Martin Downer and Kay Film Printing Co. Ltd., sound-on-film recorded by National Film Agency Ltd., Manchester

The Catgut Film

AN INSTRUCTIONAL FILM BY ADAM H. MALCOM

400ft., Ilford Pan F and H.P.3, Kodak Special, Weston meter, Kodak tripod, titles by author, sound-on-film recorded by Campbell Harper Films Ltd., Edinburgh

Two Friends

A STORY FROM MAUPASSANT BY CRAWLEY FILM UNIT

600ft., Gevaert, Ensign Kinecams, Weston meter, ex-W.D. tripod, titles by Raymond le Mage

Two's Company

A PIXILATED COMEDY BY THE GRASSHOPPER GROUP

150ft., Kodak Super X, Ensign Kinecam, Weston meter, home-made tripod, titles by the Group

While the Earth Remaineth

A DRAMA BY W. GRANTHAM-PARKER AND J. J. BUTTERWORTH

900ft., Kodak Super X, Bell and Howell 70DA, Weston meter, ex-W.D. tripod, titles by J. J. Butterworth on Cinespro titles





The 1952 Ten Best commissionaire was reproduced almost life-size by a member of Brythandy CINETTE Group to brighten the entrance to the hall where the programme was shown. It was the first Ten Best show in the district (Prestwich) and members have been besieged by enquiries as to the date of the next.

Four Star Awards

16mm.

A Game Of Robbers by High Wycombe Film Society (650ft., S.O.F.); *Christopher Columbus* by Crawford Film Unit Amateur Cine Club (100ft., Kodachrome, S.O.T.); *Cinque Port* by William Bullen (1,100ft., S.O.F.); *Go East Young Woman* by J. Barton (600ft., Kodachrome); *Nursery School Days* by T. H. Thoms (400ft., Kodachrome); *Park Incident* by Markfilm (650ft., S.O.T.); *Salute* by Derek C. Davidson (700ft. S.O.D.); *Sphinx-reel No. 3*; *Review of Session 1952-53* by Liverpool University Film Unit (470ft., S.O.F.).

Surprise Inspection by Gerald Cockshott and John M. Murry (500ft.); *Switchback* by Fourfold Film Society (600ft.); *The Birth of a Christmas Card* by D. C. Finch (300ft., S.O.T.); *The Perils of Picturing* by Kingston & District Cine Club (200ft.); *The Tree of Life* by C. F. R. Simpson (400ft., Kodachrome); *Washday Away From Home* by C. Fry, G. Martin and J. T. Randall (900ft., Kodachrome).

9.5mm.

Early Morning Walk by F. M. Widdup (150ft.); *Once Upon A Birthday* by J. A. Burgess (400ft., Kodachrome and monochrome, S.O.D.).

8mm.

A Day On The Bog by R. Habib (130ft.).

Three Star Awards

16mm.

Alas, My Daughter by William Bullen (400ft., S.O.D.); *And Her People Cheered* by Potters Bar Cine Society (700ft., Kodachrome); *Come Sail With Us* by Seanson J. Thompson (800ft., Kodachrome); *Cornish Canvas* by T. Leslie Charnock (550ft.

Kodachrome); *Easy Money* by F. N. Harrison (250ft., Kodachrome); *Google George* by J. Barton (180ft., Kodachrome); *Hospital's Tribute* by J. Moloney (450ft., S.O.T.); *Kitty's Great Adventure* by John Neill (300ft., Kodachrome, S.O.T.).

Meditation in the Hills by Richard H. Jobson (500ft., Kodachrome); *Portrait* by G. Wain (200ft., Kodachrome); *Quiet Holiday* by John C. Minson (700ft.); *Seabird Sanctuary* by Beverley B. Gardiner (275ft., Kodachrome); *Sunny Afternoon* by Ace Movies (250ft.); *The Planet* by Planet Film Society (600ft.); *Time and Tide* by Anthony Shiels (100ft., Kodachrome); *To Heal a Mind* by Hamptune Films (880ft.); *While Earth Remains* by E. Freeman (650ft., Kodachrome).

8mm.

Hey, What's Cooking? by Norman E. Hasluck (75ft.); *The Patient Bridegroom* by Louis N. Warwick (250ft.).

Two Star Awards

16mm.

Bank Holiday by John H. Bird (350ft.); *Five Fly to France* by G. Wain (400ft., Kodachrome); *From One Uniform to Another* by Ernest Taylor (230ft.); *Great Occasion* by L. W. Grimsdale (600ft.); *Holidays That Pay* by Walter F. Broome (400ft., Kodachrome); *Jenny Wren* by F.A.S. Film Unit (1,100ft.); *Pictorial Marquetry* by Iain Dunnachie (350ft., Kodachrome); *River Interlude* by H. T. Dumbleton (400ft., Kodachrome); *Sensemaya* by Solo Films (200ft., S.O.D.); *Southport Flower Show* by St. James's Film Society (510ft., Kodachrome); *Stuffed Dummy* by Swindon Film Unit (400ft.); *The Blonde Gipsy* by J. R. Robinson (500ft., S.O.T.); *Wast of the Lizard* by Ronald H. English (700ft., Kodachrome, S.O.F.).

Lone Workers Make Headway

The lone worker and the small groups triumph. The clubs go to the bottom of the list. That is the rather startling trend evidenced by the entry for the 1953 Ten Best competition. The clubs are well represented among the prize-winners, but the individual has made marked headway in the commended list. Too many club films failed to gain any award at all. Sound accompaniment of various sorts, including stripe (four striped films were entered), continues to make steady progress. Even though most of the entries were silent, many producers either sent commercial records or suggested suitable accompaniments. There were fewer colour films than we had expected, but that is probably explained by scarcity and cost. 9.5mm. showed a drop in numbers. 16mm. advanced considerably. 8mm. made a small but appreciable gain.

In the following pages we give full details of the winning films and their producers. In later issues we hope to survey the entry as a whole and offer our conclusions on the way amateur films are going and what it takes to produce films which ring the bell. We think they are going on fine, even though there seems to be less desire to experiment than one could wish. Meanwhile, look out for the jovial commissionaire in your district. He's the mascot on the new posters (a completely different design from last year) which announce the arrival of the Ten Best in your town.

8mm.

It's in the Bag by R. R. S. White (230ft., Kodachrome); *Light Duties* by D. Redpath (150ft.).

One Star Awards

16mm.

A Leisure Hour by Iain Dunnachie (240ft., Kodachrome); *An Ideal Holiday* by R. J. Angus (500ft., Kodachrome); *Blackpool Fairylane* by J. Holland (350ft., S.O.T.); *Bothered, Bewitched, Bedamned* by H. J. Ealing (350ft., Kodachrome); *Brief Case Encounter* by Potters Bar Cine Society (650ft.); *Family Pastimes* by Peter N. Johnson (250ft., Kodachrome); *Let's Go To Wales* by Peter N. Johnson (340ft.); *Masquerade* by G. Wain (400ft., Kodachrome); *Paper Petals* by Walthamstow Cine Club (190ft., Kodachrome); *Pondville* by W. P. C. Clifford (250ft., Kodachrome); *Royal Day* by High Wycombe Film Society (537ft., Kodachrome).

The Bullet by Eccles Amateur Cine Group (600ft.); *The Cage of Rushes* by Kingsway Film Unit (750ft., Kodachrome and monochrome); *The Corpse* by Ickenham Film Society (55ft., S.O.F.); *The Floral Year at Kew Gardens* by A. T. Forman (800ft., Kodachrome); *Welsh Tamboree* by Tenderfoot Film Unit (300ft., S.O.F.); *Zermatt 1953* by A. M. McMaster (300ft., Kodachrome).

9.5mm.

Circuits and Bumps by C. A. Carter (150ft.); *Learnin' in Love* by Enfield Cine Club (300ft.); *Little Moreton Hall* by S. A. Shaw (150ft.); *Lost Angel* by Sunhope Film Society (750ft., S.O.D.); *The Escapist* by Greenwich & District Cine Club (500ft.); *Ten-Second Quiz* by Cannon Chase Cine Group (300ft.).

8mm.

A Little Child Shall Lead Them by S. Roy Sanders (400ft.); *Colour Whimsy* by Frank Redman (60ft., Kodachrome); *Moria Making For Everyone* by J. R. Reznick (220ft., Kodachrome); *Sixpence for the Guy* by Finchale Films (100ft.); *We Three* by Roger A. Copley (300ft.).



Markfilm's *Agib and Agab* is not just an amateur *Quo Vadis*. Although its spectacular qualities are undoubtedly striking, the atmosphere it evokes is even more impressive.

Agib and Agab

Agab is the ruler of a strange, pleasure-loving tribe; *Agib*, his popular young brother, collapses when eating with friends. Horrified—"for it is said, and with reason, that no man dies without cause"—the friend and his wife carry *Agib's* body to a physician who is reputed to be able to cure even the dead. They leave him propped at the top of a flight of steps, but when the physician approaches, the body rolls down the steps; convinced he has killed *Agib*, the physician and his assistant lower the body into a basement belonging to an unpopular merchant. When the merchant sees an apparent intruder in his cellar, he attacks him furiously. *Agib* drops at his feet—and the merchant, too, is certain he has killed him. He props the body in a doorway; but it falls on to an innocent passer-by.

This time there is no chance of concealment; a crowd gathers and hustles the man off to the chief for sentence to be pronounced. *Agab* orders his immediate execution. But just as the executioner—looking remarkably like Don Quixote—is about to behead the innocent man, the merchant cries out and confesses that he is responsible for *Agib's* death. *Agab* orders the merchant's execution. The sword swings through the air—and the physician shouts his confession just in time. He, in turn, is about to be beheaded when *Agib's* friend gives himself up.

Convincing Atmosphere

Baffled, *Agab* confronts the four "murderers", each of whom now insist that one of the other three is responsible. The chief calls a leprous beggar to perform a little magic and help him decide. The beggar makes a few passes over *Agib* and produces a fish-bone from the throat. The "corpse" opens its eyes and grins, and wild rejoicing ends the film.

The most astonishing aspect of this bizarre comedy is the thoroughly convincing atmosphere of its unestablished time and place. Sets, costumes, make-up and acting are all of an extraordinarily high standard. The combined use of ingenious cutting and fluid camera movement—both of which successfully break the rules—keeps the screen jostling with crowded medium and close shots of the dirty, ragged members of the tribe. Many scenes are composed to give the effect of larger crowds than there actually are, but

A Gallery of Prizewinners

Markfilm

is the title of the four-man production group responsible for *Agib and Agab*. Their best-known film to date is the 1951 Ten Best winner, *Head In Shadow*. *Park Incident*, another entry for this year's contest, received a four-star award. Alfred Daniels (camera), Edward Dicks (music and make-up), Bruce Lacey (decor), and John



Alfred Daniels

Sewell (script and direction) ask that they be listed alphabetically despite the relative importance of the various jobs with which they are credited on *Agib and Agab*. "The work spread itself over the four of us, and overlapped in curious ways everywhere," says Sewell, "so that the only fair course is for us all to share praise and blame equally."

All four are painters; Sewell is secretary of the Royal College of Art Film Society, which he runs in conjunction with Lacey and Dicks. Daniels, a teacher at Hornsey School of Art, also studied at the Royal College of Art, and has exhibited at the Gimpel Fils Gallery and the Institute of Contemporary Art. Last year he



Edward Dicks

won first prize in the F.A.'s Football Painting Exhibition. He started Markfilm four years ago with Sewell, after buying a camera for £10 from an out-of-work journalist.

Dicks adds to his income as a painter by work as a cabaret pianist, and he has



Bruce Lacey

appeared on TV in a young artists programme. His other interests include acting and composing. Lacey, who has a wife and two (soon to be three) children, has assisted in the production of an abstract ballet for TV. Acting and collecting are his other principal interests.

Sewell is a painter, illustrator and designer, and is interested in writing, book



John Sewell

production, typography, still photography and travel. Sewell, Lacey and Dicks have all exhibited at the Royal Academy and several other galleries.

John Daborn

won a Ten Best award in 1951 with *The Millstream* and another in 1952 with *The History Of Walton*—subsequently the UNICA film of the year. This year his *Floral Fantasy* wins one A.C.W. Oscar, while *Two's Company*, which he directed for his new club, the Grasshopper Group, wins another. Daborn, by the way, is now 24. Last year he achieved one ambition by getting into a professional cartoon studio,



in several long shots the number of "extras"—all in costume—is remarkable. The story is told visually throughout, but the weird musical accompaniment and few brief lines of commentary add point and purpose to the images.

One weakness of the film is that Agab hardly emerges as a distinct character, and there is no hint of his relations with his tribe or with his brother, Agib. The fault most immediately obvious is Markfilm's usual trouble—erratic exposures. On reflection one wonders whether so slight a story was worthy of so much excellent work. But nevertheless, in its scope, if not in its theme, this film is a unique achievement.



Crowd scenes are a problem the amateur usually avoids—especially with a crowd like this! But Agib and Agab, Markfilm's bizarre comedy, contains scores of equally startling shots.

Floral Fantasy

Trying to interpret a gramophone record visually has always been a popular pastime among amateur film-makers. John Daborn has chosen to illustrate Tchaikovsky's *Valse des Fleurs* with shots of flowers, butterflies and fishes. Put like that, it sounds almost dull—but what shots these are! Flowers change shape, burst into blazing groups, miraculously grow petals and flash through a score of glowing colours. Butterflies twist and spin, transforming themselves into exotic patterns; fish dart swiftly past.

Disney and McLaren have both used abstract colour patterns to interpret well-known music, of course, but none—so far as we know—has used real objects in an abstract manner to this end. Daborn has used various methods to achieve his effects—single frame animation, changing backgrounds, a variety of speeds and swift pans and tracking shots. Cutting is masterly; studying the film on a viewer is an illuminating experience. Although shots of only three or four frames abound, the whole flows with a lyrical smoothness in complete synchronisation with the disc. The work involved was obviously immense—but it has undoubtedly been justified by the result.

Headline

A tramp, wandering along a lonely road at dusk, takes a newspaper from a litter bin. As night falls he sits cooking sausages over a fire in the open. During his meal a figure approaches and stands nearby, faintly outlined by the moon. The tramp calls him over, but gets no reply. He calls again, but the figure remains motionless. It can't be a scarecrow—his breath is visible in the cold night air.



How's this for depth of focus? And wait till you see it in Kodachrome... George Archer's *Holiday Boy* is a delight to the eye, a holiday film with immense appeal far beyond the author's family circle.

The tramp looks puzzled. Suddenly he notices the headline on the newspaper beside him—"Maniac Killer At Large". He looks back towards the figure; it still hasn't moved. A distant light shows the nearest house to be a long way off. The tramp begins to perspire. At last the figure does move—but it moves straight towards the tramp, its evil, twisted face now horribly visible...

It would be unfair both to Rookery Farm F.U. and to future audiences to give away the very neat and entirely credible ending to this gripping little spine-chiller. The suspense is cleverly built up by simple cross-cutting. Every shot really counts, and the film's length is exactly right for its purpose. Camerawork and lighting, particularly in the night "exteriors"—actually shot in the Unit's studio—are extremely effective, and the actor who plays the tramp is first-rate. Thorough planning and a straightforward, economical treatment have resulted in a completely successful visual short story.

Holiday Boy

This record of a holiday in Cornwall is always a delight to watch. The colour is undoubtedly among the best ever seen on amateur screens, and the choice of angle and composition, especially in the scenic shots, is excellent. Not that this is merely a series of well-photographed views; far from it. There is movement in every shot, and although nothing much really happens (and why should it?), the mood of the holiday is completely captured.

The producer's thirteen-year-old son is the central figure of the film, and his wanderings are the principal aid to continuity. Unfortunately, the admirably executed subtitles displayed in the pages of an album are mainly superfluous and tend to be facetious. One or two pointless pans and tilts mar the otherwise outstanding camerawork, and the ending, when the boy tumbles down a sandhill and is comforted by his mother, is rather phoney.

But despite these faults, and a certain amount of camera consciousness on the part of all the family, the film remains a pleasant and enjoyable record of what was obviously a pleasant and enjoyable holiday. There are several examples of the producer going to considerable trouble to get a new angle on a scene, or take a useful cut-away shot. One feels, too, that he knew well in advance what he intended to

but he is now back in the advertising profession, which, he says, at least leaves him more time to enjoy film-making as a hobby.

Daborn formed the Grasshopper Group last summer, hoping that enthusiasts interested in cartoon or abstract films would join him. But although there is no subscription and membership covers the whole of the London area, there has not been a very large response. Most of the Group had no previous experience of cine work, but they were enthusiastic about the experiments involved in making *Two's Company*. *Floral Fantasy*, however, was made by Daborn as a lone worker, and few people knew anything about it until it took first prize at Kingston & District C.C.'s annual competition.

His first interest in cine was aroused in 1946, when a friend suggested that a flicker book he had made could be turned into a good cartoon. He bought a 9.5mm. Dekko and produced a 60ft. monochrome picture. Since then he has made literally dozens of films, including family records, photoplays and documentaries.

Nat Crosby

is the writer/director/cameraman of *Headline*, Rookery Farm F.U.'s first production. He is also the only member of the four-man Unit who has had previous cine experience. Born in 1930, he was always interested in model theatres as a child, and he used to fit them with revolving stages, flies and lighting systems and



give shows to friends. By the time he was twelve he had become an enthusiastic amateur actor and, after taking part in numerous productions, had "a brief but glorious career as a professional actor." With five others he appeared as a "crowd" of revolting Hungarians (or Hungarians in revolt—he was never quite sure which) for a week at the New Lindsey theatre.

From the age of fourteen he read everything he could lay his hands on about film production, and four years later bought his first camera—an 8mm. Agfa Movex. No sooner had he run off his first reel (no hoeseeping, he claims) than he was called up for National Service, and a month dragged by most leadenly before he got a chance to see how those first shots had turned out.

With three friends he formed Rookery Farm F.U. less than six months ago. Starting from scratch and using an ancient £12 camera, they finished *Headline* only just in time to enter it for the Ten Best.

George Archer

provides a fine example of determination, for he has been taking pot shots at the Ten Best for the past four years. Now he has hit the target and got a pot of his own for *Holiday Boy*, the incentive for which he found in the Editor's "Leader Strip" in

the July 1952 issue. He has been a cine enthusiast for twenty years, the last sixteen of which have been devoted to 16mm. Kodachrome work. He joined Wimbledon C.C. in 1948 to find out more about the technicalities of the job. *Scotland*, his first entry for the Club's annual competition, won an award as the film with the best photography, and last year his was the best film in the competition.

Archer's work—civil engineering—takes him all over the country and abroad. However, he still finds time to be Chair-



man of Wimbledon C.C. and, as another member puts it, "... he is also one of its most popular members; he has a rare faculty for putting people completely at ease." Archer's son, George Oliver, now away at school, is the central character of *Holiday Boy*, and he also helped his father with the titles.

E. E. Pritchard

has been described as a one-man film unit. Though a member of Birmingham Photographic Society for many years, he is essentially a lone hand in his cine work. Like many others, he started with a still camera, and began on 9.5mm. before the war. After a year he changed to 16mm., and his first films on this gauge, *Below The Horizon* (shot during an eight-day trip in a Fleetwood trawler) and *Hops Springs Eternal* (on the subject of football pools)



gained awards in the I.A.C. competition. The latter also won first place in the 1938 Edinburgh Amateur Film Festival. These films, together with *Cornish Idyll*, gained him the Associateship of the R.F.S. in 1940.

During the war film-making became almost impossible, but Pritchard managed to make a colour film about the A.T.C., *They Want To Fly*, which was shown at the 1947 R.F.S. exhibition and was commended at the 1948 Scottish Film Festival. Since 1946 he has been such a regular



Members of Liverpool University F.U. were here, there and everywhere during the students' rag week to record *The Story of Panto Week 1953*. Here one of the two cameras is following a procession; the other took this shot as it passed.

film; the looseness of the production is a comfortable, holiday looseness—not the looseness of someone who never knew what he was going to shoot next. Sea, sky, sand and cliffs are the real "stars" of this film, and here they have a warmth and personality of their own.

Island Artist

A page of an exhibition catalogue introduces the work of Brenda Chamberlain, a Welsh artist and poet who lives on Bardsey, a tiny island off the tip of West Caernarvonshire. After a rather tiresome series of single shot views of the island, each faded in and out, we are shown the artist going about her usual activities.

She meets a boat which brings her artists' materials, and returns to the house. She paints, visits a farm for some milk, watches the sheep shearers at work, and is rowed out to a tiny island where seals flounder about on the rocks. Later she composes a poem, "Island Fisherman", which is spoken—not very audibly—on the one-minute disc accompaniment. When she finishes the painting, it is packed in a crate and carried off by boat.

The treatment of this film is strictly conventional. Indeed, it follows the rules so closely that one can frequently guess what the next shot will be. But an excellent idea of the artist's daily life is given, and no aspect of the subject is over-emphasised at the expense of any other. Colour is good, though there is a tendency towards over-exposure in one or two shots, and compositions are attractive. It may perhaps, be regretted that there are no instances of keen imagination being coupled with the workmanlike approach. A stylised sequence showing the artist's past work would not have been out of place. Mr. Pritchard is one of the few amateurs who has so mastered the rules that he could be confidently recommended to break a few of them. Nevertheless, this is a thoroughly pleasant and well-contrived production, with an unusually high level of all-round competence.

The Story of Panto Week, 1953

Most clubs have produced at least one newsreel of local events, but few can have covered their subjects as thoroughly as this one does. The efforts of the students of Liverpool University to raise money in aid of cancer research are entertaining in themselves; a procession, a revue, a jazz concert and a dance are among the activities featured. But



When the "other man" leans at the attractive girl, his hat spins and his eyes pop out; it's crazy, it's preposterous, it's pixilated—it's *Two's Company*, the Grasshopper Group's madcap comedy which features human animation.

the University's film unit show us more than this. We see the cancer hospital and some of the electrical equipment in use. The film itself appeals for more donations, and shows a model of the research centre to be built.

The commentary is informative and contains many bright moments. But it does tend to go on and on, and is sometimes superfluous and rather too facetious. Photographic quality is erratic (a pity the commentator refers several times to "these excellent shots"), but the editing and variety of angle is admirable. A few more close-ups would have been welcome, as most of the film is in long and medium shots. Nevertheless, continuity is well maintained and the film flows very smoothly.

Processions in amateur newsreels often become monotonous because the cameramen merely shoot the same things passing different backgrounds. But in this procession we seem to see something new in every shot, thanks to the co-operation between the two cameramen and to the editor's selection. Mrs. Braddock, Harry Gold and Bill Kerr appear during the film; the shot introducing the M.P. is particularly amusing. A crowd of students struggle to pull something large through a narrow doorway; the commentator tries to guess what it is. "Come on, now, heave, all together, heave," he encourages—and with a tremendous effort the students tug Mrs. Braddock through the doorway.

The Catgut Film

This instructional film was made for an audience of student nurses. Its purpose is simply to show the correct method of opening the glass tubes in which sutures are sold, and to emphasise the need for careful handling. The first aim is achieved by straightforward demonstrations, and the second by sequences showing the catgut in use during an operation and the care taken in manufacturing the sutures. A brief summary of the main points concludes the film.

As a result of the very competent camerawork and the lucid commentary this film is completely successful in its purpose. Apart from one scene showing a student handling a tube against a jet black background, none of the shots seems artificial, and the editing is smoothly unobtrusive. One student who can't open a tube is introduced as a running gag to give a little light relief, but the gag is sparingly and effectively used and successfully helps to point the clarity and method evident throughout.

visitor to Bardsey, the tiny island featured in *Island Artist*, that he has come to be regarded as "an associate native". It was here that he made *The Island In The Current*, which was specially commended in the 1950 Ten Best. Last year he won the Birmingham P.S.'s Cup for the best member's film of the year with *The Poacher's Apprentice*. Pritchard says "... serious film-making is almost a full-time job, but I have managed to carry on with my profession (surveyor) in between times."

Alan Frost, Alan Golding and Richard Williams

are the members of Liverpool University F.U. responsible for *Sphinxreel No. 2—The Story Of Panto Week*, 1953. Frost, who supervises the editing, is a 21-year-old medical student from Holywell, N. Wales. He is a follower of the impressionistic



school of film-making, and has strong views on the use of sound for dramatic effect.

Golding, a dental student from Camborne, Cornwall, is in charge of the Unit's productions and looks after finances. He is a keen scriptwriter and director, and is also interested in film criticism. He believes that films can be, and should be "artistic, interesting and good". His ambition is to follow in the footsteps of the great writer/directors of the professional cinema and get the chance to prove it.

Williams, the director of photography, is all for the "documentary with a difference" approach. A 21-year-old medical student from Wrexham, N. Wales, he hopes to produce educational films for medical schools.

Adam Malcom

started photography at fifteen with a quarter-plate box camera. It was replaced by a variety of others until a cherished Leica was obtained at the beginning of the war. But Army service gave little chance to use it, and the resumption of University studies after the war offered even less. Graduation brought a new love, cinematography, and he attended evening classes



Adam Malcom

in the subject run by Edinburgh Corporation during the winter of 1948-49.

Returning for more the following winter, he met Lionel Butler, now President of Edinburgh C.S. The pair teamed up, and their first production, *A Man And His Kilt*, took a prize at Glasgow in 1951—though the film is still being added to. *The Spinning Wheel* followed, and went to Barcelona as a UNICA entry. *The Catgut Film* was made last winter.

Malcom is Production Group Convener of the local branch of the Scottish Educational Association, which explains his interest in instructional films. He has just completed, practically single-handed, *Tweed Making*, which will go into the Scottish Central Film Library together with *A Man And His Kilt*. Meanwhile he is making a comedy, *Let's Go Home Early*, and is preparing an instructional film on Edinburgh.

Malcom and Butler "aimed at alternating direction and camera work, but Butler usually gets first grip on the Kodak Special (property of his partner) and as he's over



Lionel Butler

six feet tall, generally stays there!" A good deal of work is done in Edinburgh C.S.'s excellent clubrooms, but Butler's house is sometimes used. Malcom is in digs, and although his long-suffering landlady is very accommodating, he has a room elsewhere as studio-cum-darkroom-cum-workshop. Malcom and Butler find that their combination of forces and talents work out very satisfactorily and they look forward to many more joint productions.



G. Alexander Howe

is an engineer in one of the Crawley New Town factories. For five years he was a member of Wimbledon C.C.—apparently a nursery for Ten Best winners. Besides working on Club productions he made several individual films, one of which, *The Case* (9.5mm.), was commended in the 1947 Ten Best. Two years ago he moved to Crawley, where he formed the Crawley F.U. His interest in stage production and



An unusual close shot, and an effective one, from Crawley F.U.'s *Two Friends*. The coaxing, whispering mouth of the Prussian ("Tell me the password! Your friend will never know") is balanced by the Frenchman's distrustful face. This is a risky technique for a silent film, but here it succeeds admirably.

Two Friends

Maupassant's well-known short story is set in the Franco-Prussian war. It might seem foolhardy for amateurs to attempt a film with the France of 1871 as a background, but Crawley F.U. have evoked the period and place with remarkable skill. Costumes, settings and the unusually high standard of acting (mainly by members of a local drama group) give an air of complete authenticity to the whole production.

The original has been faithfully adhered to: two elderly Frenchmen risk being captured by the Prussians to enjoy a spot of quiet fishing beyond their own lines. One laughingly remarks that if the Prussians find them, they'll offer them some fish to fry. The Prussians do capture the friends, and their commanding officer threatens that they will be shot as spies unless they divulge the French password. They refuse, and face the firing squad. As their bodies are carried off, the officer orders the cook to have their catch fried for supper.

Economical Treatment

The film's weakness is that the last line of dialogue which so admirably concludes the short story is here given as a sub-title, which cannot but be an unsatisfactory conclusion. It should not have been too difficult to end the film pictorially. Certainly an excellent visual sense has been shown up to this point. The choice of camera angle and the editing are most accomplished throughout. The friend's meeting, their drinking bout (passing time is signified by the increasing number of wet rings on the table), their walk to the river and the approach of the Prussians are all treated precisely and economically. This last sequence is conveyed particularly well by a series of close shots which never reveal the Prussians' faces.

Several of the sub-titles could have been avoided. For example, "I'll make sure we aren't being followed" before one of the men presses his ear to the ground, could have been better expressed by letting him raise a warning finger, listen and look round. For the most part, however, the technique is unusually confident. The director obviously controlled the entire production with a firm grasp, and the film's faults are indications of the difficulties of adapting a literary story into a silent pictorial form rather than of any deficiency in the Unit's ability.

Two's Company

This, the first pixilated amateur film, has a simple plot. Boy meets girl, but his advances are interrupted by an eccentric rival. The men have a duel, while the girl plucks at the petals of a flower, each bearing the words "He loves me" or "He loves me not". Finishing with a negative petal, she melts sadly from view. Her suitors cease fighting, and mournfully shake hands.

The technique of animating human characters by cartoon methods has been used only once on the professional screen (Norman McLaren's *Neighbours*), and it is difficult to describe the effects it produces. Briefly, every natural law of speed and gravity is entirely shattered. One suitor glides along the grass in a sitting posture without moving a muscle; the other gyrates madly and slides uphill flat on his back. One makes a grab at the other, who promptly vanishes to reappear instantly behind him. When chased round a tree he appears in various postures up in the branches, while his pursuer continues to dash round the base. Eyes pop out, hats spin, the rivals produce swords from nowhere and fight at a ludicrous speed in and out the bushes.

On the comparatively small debit side, there is a certain amount of over-exposure, the characters are sometimes lost against the backgrounds (different costumes could have helped) and the animation has made the waving trees and grass a distracting setting. If the technique owes much to *Neighbours*, the story and characters seem to show the influence of James Broughton's *Loony Tom*. But John Daborn has achieved several entirely original effects, and the result is a startling comedy which opens up a new world of scope in trick work.

While the Earth Remaineth

An introductory title suggests that if we accept God as the creator of the universe, and the atom as the basis of creation, the splitting of the atom is an unforgivable blasphemy. The film opens with Adam Smith waking one morning to find his wife has disappeared—literally disappeared, as he soon discovers. Then he finds the whole town is deserted; everyone has vanished. He wanders through empty streets, bewildered and afraid. At last he finds a Bible in a church open at the passage in Genesis in which God threatens to



The last man left on earth can be king if he likes—but his will be a lonely kingdom. A powerful shot from *While the Earth Remaineth*, a drama by W. Grantham Parker and J. J. Butterworth.

SOLID SILVER OSCARS

We had intended our Ten Best trophies to be smaller versions of the professional Oscar, but the prototype made for us looked too much like one of those table lighters for our taste—you know, the sort in which the knight's visor lifts up to reveal wick and wheel. So we commissioned Garrard & Co. Ltd. (formerly the Goldsmiths and Silversmiths Company) to produce an entirely new design. And right handsomely they've done it. About 8in. high and made in solid silver, it consists of a finely tooled camera, mounted on a tripod with pan and tilt head, the whole standing on a dignified plinth. All ten trophies become the property of the winners.

acting led him to ask members of the local drama group for their services in *Two Friends*, and he says "... you have no idea with what enthusiasm they have received the news of the film's success. As for myself, well, at least one of my life's ambitions has been realised!"

Howe's wife shares his interest in both cine and theatre work, and she was co-author of the adaptation as well as being responsible for continuity—no small task with the France of 1871 as a setting.

W. Grantham Parker and J. J. Butterworth

shared the responsibilities of *While the Earth Remaineth*. Parker, who wrote and directed the film, has had no previous cine experience. He is the Festival Director of



the Sale (Cheshire) Festival of the Arts, for which the film was made, and as a playwright has had many successful plays produced in the provinces. He is also a well-known author and producer in the amateur theatrical field. In addition, he has written and produced a number of historical pageants.

He first met Butterworth, the cameraman and producer, during the Festival of Britain pageant at Sale in 1951, which he produced. Butterworth was making a film record of the event for the borough archives, and the two men, mutually attracted by each other's work, decided to make a film together for the Coronation Festival. *While The Earth Remaineth* is the result. Butterworth, is well known to Ten Best audiences, and we salute yet another success. A life-long still photographer, he first took up cine work in 1947, and has had prizewinning entries in the 1951 and 1952 Ten Best competitions—*Never A Cross Word* and *Out Of The Blues*. He is a member of both Sale and Manchester Cine Societies.

Cash Awards for holiday films in next year's Ten Best

Encouraged by the success of a holiday film in the current Ten Best, we have made arrangements for still more impetus to be given to the production of this type of picture. We are pleased to announce that a number of enterprising holiday resorts have expressed their intention of



From *Holiday Boy*, 1953 Ten Best winner made in Cornwall.

offering an additional cash prize of £15 for any Ten Best film set in their locality and included in the public presentations. The first resorts to make this offer are HOVE, ILFRACOMBE, ISLE OF MAN, TEIGNMOUTH and WORTHING.

It should be noted that these awards are not for publicity or documentary films on the places concerned. They are for holiday films—not a pictorial survey of the amenities of the resorts—but naturally the background must be adequately sketched in. It is immaterial whether you spend a fortnight or a day at any of them. What matters is that the film should be a real holiday picture. These additional prizes—and more to come—are for the 1954 competition which closes on 31st Dec. next.

destroy the earth. His lonely, futile wandering continues until eventually, hardly able to believe his eyes, he finds another survivor—a woman. In an ecstasy of relief they embrace and go off together.

This is a strong, compelling theme which has produced a powerful film, even though considerable force has been lost by the uneconomical method the writer/director has used. Admittedly the gradual unfolding of Adam's discovery of his wife's absence and then of his fantastic situation acquires a kind of relentless compulsion, but this could have been achieved in half the length. Many of the shots showing his wanderings seem only to demonstrate the cameraman's skill and sense of composition, excellent though these may be.

Vivid Sequences

But a number of incidents during Adam's search for another human being are admirably conceived and executed. There is an extraordinary sequence in a deserted restaurant when Adam starts shouting for the waiter and his mind becoming unhinged, hurls pieces of bread around the room. Later he gets drunk and steals armfuls of notes from a bank before realising the futility of money in this empty world. He smashes the window of a theatrical costumier's shop and tries on a crown; he empties his loot into the offertory plate of a church. These are moments with point and purpose.

Naturally much depends on the actor who plays Adam Smith. His performance is one of the film's greatest assets; and the tiny part of the woman is also excellently played. Both of the cast, incidentally, are members of local drama groups.

It seems rather strange after the lengthiness of the early sequences that the ending should be so hurried and abrupt. A little expansion would have been in order to balance the rest of the film—and more might have been made of Adam's first sight of the woman. There was scope here for a more dramatic treatment than the sequence gets. But the production remains an impressive one. A second viewing is well rewarded, for it shows the scrupulous care which the producers have lavished on the film.

Ten Best Premiere and Provincial Presentations



These are the awards, British and international, for Kingston & District C.C.'s now famous film, *The History of Walton*. John Daborn, who was largely responsible for its production, is also the leading light which so power-

fully illumines two of this year's prizewinners, *Floral Fantasy* and *Two's Company*. Kingston is presenting the first performances of a selection of the Ten Best Films of 1953. They will take place on Friday, 14th May and Saturday, 15th May in the cinema of the Royal Empire Society, Northumberland Avenue, London, W.C.2. It was in this attractive theatre that the 1950 Ten Best had their first performance, but the screen will be larger than was used on that occasion.

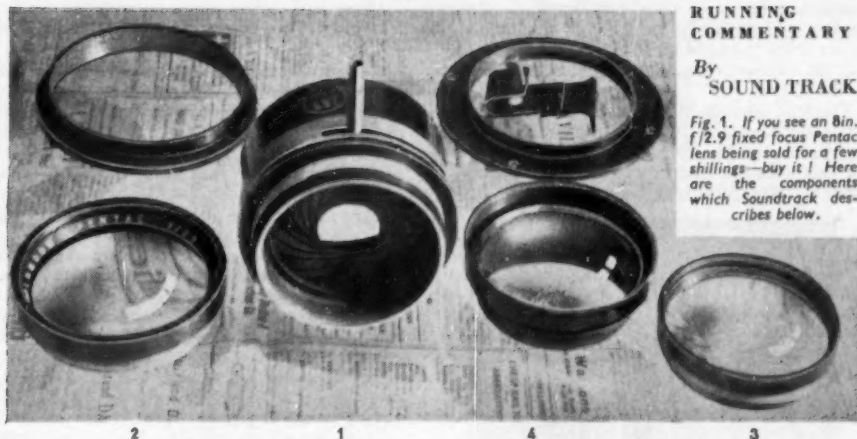
Tickets, 3s. 6d. reserved, 2s. 6d. unreserved, are obtainable from the Organising Secretary, A. C. Seward, 6 Southmont Road, Esher, Surrey (please enclose stamped, addressed envelope with applications). Performances begin at 8 p.m., doors open at 7.30.

Sets of the films will be available to clubs for public presentations any time after the premiere. No hire charge is made for the films but it is a condition of their loan that they are exhibited to audiences of not fewer than 200. Applications should reach us on (but not before, please) 23rd April. As many alternative dates as possible should be given, particularly if you aim to show the films in the period Sept.-Dec., 1954. There are always more requests for the films than we can satisfy, so do please guard against disappointment by ensuring that your application is received in time.

RUNNING COMMENTARY

By SOUND TRACK

Fig. 1. If you see an 8in. f/2.9 fixed focus Pentac lens being sold for a few shillings—buy it! Here are the components which *Soundtrack* describes below.



Many Uses for this Cheap Ex-Govt. Lens

It is almost always a false economy to buy a photographic gadget just because it is cheap. There are still many tempting ex-Govt. gadgets about, mostly useless except to the experienced mechanic—or the man who has gadgetry as well as cinematography as his hobby.

On the other hand, there were romantic but true stories of lorries being driven away from disposal depots, filled with expensively-made equipment at £5 a load. Some of this has trickled to back-street stores, where it can be bought *really* cheaply, possibly having already been bought once and unloaded again after annoyed disappointment! One handsome and expensive item that is worth having—but only if you can get it for shillings as opposed to pounds—is a lens such as the 8in. f/2.9 fixed focus Pentac whose components are shown in Fig. 1.

Useful Components

Dismantling is very simple; you just unscrew each component after the usual small locking screws have been removed. Apart from the two rings and the clip shown at the top of Fig. 1, you are left with three component lenses and an iris diaphragm.

The iris (item 1) is really quite formidable. As acquired, it opens from $\frac{1}{2}$ in. to $2\frac{1}{2}$ in. diameter; but the former is easily reduced to about $\frac{1}{4}$ in. by lengthening the slot in which the operating screw slides. Incidentally, the operating screw needs an extension—or a longer 8BA screw could be fitted—to facilitate operation when the actuating ring has been discarded.

The great thing about so large an iris is that, by providing three clamping screws set every 120° around the periphery of the barrel containing the iris, it can be secured at the front of a small effects box (e.g., page 1208 of the April 1953 *A.C.W.*); and its position can be varied to

make the iris-out effect end at a selected point in the picture area—a useful bit of finesse.

One of the positive lenses (items 2 and 3) is $2\frac{1}{2}$ in. dia., plano-convex, focus about 5in.; the other is approximately the same except that its focus is about 4in. They can be used for big close-ups filmed at these distances or as condensers; they also make ideal magnifying glasses.

The negative lens (item 4) is a bi-concave, $2\frac{1}{2}$ in. dia. and of focal length about $-3\frac{1}{2}$ in. It is another quite formidable item and has two uses: by securing it with, say, a roll of stout paper, blackened inside, about 3 inches in front of a standard camera lens (which must be unscrewed about $\frac{1}{2}$ in. to restore focus), the field of view is increased by over 50%. It is thus like a wide-angle attachment, giving fair quality without seriously affecting lens aperture values.

By similarly securing it in front of the projection lens, you can almost double the picture size. Remember the wide screen notes on page 1018 of the February 1954 *A.C.W.*? The huge resulting picture does not look so bright, of course; but a similar magnifying attachment could be purchased to fit a 9.5mm. projector with 20mm. lens and 12-watt lamp in the 1920s.

Wide Angle Lash-Up

It is being realised more and more by the "average cameraman" that a wide-angle lens is a more useful supplement to the standard lens than a telephoto. But camera designers are being very slow off the mark in this matter; they still normally offer cameras with interchangeable lenses but with viewfinders that don't show the field of a wide-angle lens.

This state of affairs will never be altered until we all shout loudly to makers and dealers, but meanwhile the lash-up shown in Fig. 2 is serviceable. It simply consists of a bi-concave

spectacle lens bound over the viewfinder front window with adhesive tape. Let the tape just encroach on the field of view as a reminder that it is the wide-angle field which is being covered by the finder.

The lens illustrated in Fig. 2 is already ground to the standard shape of a spectacle frame (it was found in the oddments box of a friendly optician) but this does not matter as long as it covers the window. The focal length of the lens should be



Fig. 2. A bi-concave spectacle lens can be fastened over the viewfinder window with adhesive tape to show the field covered by a wide-angle lens.

around -5in. ; the exact focal length can be found by trial, setting up the camera with lens iris 10ft. from a wall and using the formula:

subject width on wall in feet projector gate width

distance (i.e. 10ft.) lens focal length

The projector gate widths are 0.38, 0.3, and 0.18 inches for 16mm., 9.5mm. and 8mm. film respectively. In the case of a 16mm. camera with a 1in. lens fitted with a wide-angle attachment that doubles its field by halving the effective focal length (it is readily obtainable), the formula would give . . .

$$\frac{\text{subject width} \dots .38}{10} = .5$$

\therefore subject width = 7ft. 7 $\frac{1}{2}$ in.

After marking this width on the wall, a bi-concave lens that just makes it visible in the finder can be selected.

Sound Stripe Adapter

The fact that CinemaScope succeeds with four magnetic tracks, all very near the sprocket holes, seems to me additional evidence that as this technique develops still further people will get over the bogey of sprocket hole ripple. Then nothing serious will stand in the way of putting one or two magnetic tracks on our edited double-perforation 16mm. films and achieving top quality sound. Indeed, with two tracks, why not sound from two halves of the screen and so take the first step in stereophonic sound?

I feel that sound stripe also needs the boost of a really good adapter to suit existing projectors. Another of these has just reached the American amateur, and is illustrated in Fig. 3. Its main interest is the rather ingenious way it clamps to any projector by taking the place of the supply reel. This has the added attraction of placing the magnetic head far enough away from the wires carrying heavy currents—that is, lamp leads and the lamp itself—which will induce interference at the magnetic head unless they are well screened.

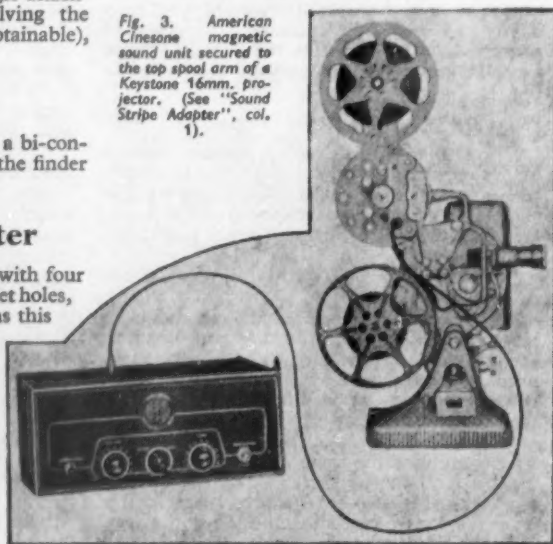
Moreover, it would permit a standard distance to be set between sound and picture for conversions of this type; variations in individual projectors could be taken care of by adjusting the top loop. The apparatus complete with mike amplifier, adapter, speaker, case and cables costs \$200. The adapter alone, with record/erase head, is \$100; it can be plugged into a tape recorder. I hope some good quality stuff of this kind will soon come on the English market, for the standards must be established before magnetic sound can really get going in a big way.

UNICA CONGRESS FOR LISBON

The 13th UNICA Congress and 16th International Amateur Film Competition will this year be held in Portugal—from 2nd Aug. to 9th Aug. Judging sessions will take place in the Palácio Foz, Lisbon, and there will be the usual lavish round of festivities. Highspots of the Congress will be visits to Estoril, Sintra (Royal Palace and Saracén Fortress), Alfama and the Monastery of the Jerónimos; and for the more physical appetites there is an impressive list of functions at various hotels.

Cost of participation (excluding journey to and from Lisbon) varies from esc. 2,600/\$00 to 2,000/\$00, according to hotel chosen. Exchange rate is 76\$25 to the £. Details and application forms can be obtained from the British Amateur Cinematographers' Central Council, 164 Shaftesbury Avenue, London, W.C.2. Choice of films to represent the U.K. is made by the B.A.C.C.C. The competition is not an open one.

Fig. 3. American Cinesone magnetic sound unit secured to the top spool arm of a Keystone 16mm. projector. (See "Sound Stripe Adapter", col. 1).



Demonstration : Photofloods

We can't send the author to visit every reader, but we do feel that this detailed, practical account of a lighting demonstration given to a cine society is the next best thing.

By H. A. POSTLETHWAITE

When the cine society asked me to put on a demonstration of filming with photofloods, I wondered how best to set about it. The idea was to spend an evening filming a model or models with various arrangements of lamps, and then to round off the exercise at a later meeting by developing the film in the presence of the audience and projecting it. The developing and projection were not my concern, but there was quite enough in the filming to make one think twice.

There are so many ways of arranging lamps—good and bad. If the demonstration was to be of any use to the less experienced members, it was essential to explain why one arrangement gives a pleasant result while another is unsatisfactory. It would obviously be no good pushing the lamps first here and then there, even with a suitable flow of patter; the effect would be that of a conjurer producing something from apparently nowhere. And of course, by the time the results were actually seen, everyone would have forgotten how they had been arrived at.

I have seen demonstrations of still portraiture by artificial light, and came out from most of them no wiser than when I went in. Sometimes I have learned that by copying a particular set-up, good effects could be obtained; but in filming, the lamps must be arranged so that they are suitable for more than one aspect of the model. They must allow for movement.

One Lamp Must Predominate

As the talk was intended chiefly to help members to film in their own homes, I decided to use two lamps only, and small photofloods at that. And the first thing to explain was that when using two lamps, one of them must predominate.

In a smallish light-walled room it is possible to film with just one lamp, but two are almost always better. A single lamp throws hard shadows. For some dramatic, mysterious, intriguing shots this may be just what is wanted. But the shadows will be much more assertive when the film is projected than they appear to the untrained eye when looking at the model. That was another thing to bring home, and it was when I realised this, I decided that the result of each arrangement of lamps must be shown to the audience at the time I made the demonstration.

One way would have been to make a film in advance and project it as I talked. But a film—unless it was very lengthy—would move too fast, and it would have to be stopped and re-

started repeatedly while lamps were moved about and switched on and off.

So I fell back on the idea of making a series of stills of a model, using sometimes one lamp, sometimes two, the second lamp serving always as a fill-in to lighten the shadows cast by the first lamp. If the stills were exhibited at the same time as similar lighting effects were arranged before the audience, I felt they might teach something.

Three Main Objects

I made 25 stills. The number could easily have been doubled, but by the time I had made 25 prints of 10in. x 8in. size, I had had enough! I set out to show three things: first, the effect of varying the *direction* of the light from the main lamp in relation to the sitter; the lamp might for example be directly in front of the sitter's nose, or it might be moved by stages to right or to left until it was at right angles to the sitter. By showing this in relation to different poses, varying from full face to profile, it would be possible to find a position for the lamp that would permit the sitter to move without unpleasant lighting effects.

Then the stills should show the effect of changing the *height* of the lamp—the varying shadows cast by the nose and at the side of the head as the lamp was raised or lowered. Here, too, we could try to find a height that would allow for movement by the sitter.

Finally, I wanted to show the difference between the stark lighting of a single lamp and the softened result obtained when a second lamp is used to *fill-in* the shadows. At the same time I wanted to demonstrate the best position for the fill-in—or at any rate a position that would be safe for any position of the main lamp.

Face First

I made my stills of a head-and-shoulder portrait because most home filming is necessarily in C.U. or medium C.U., and when the lighting on the face is right, the rest of the picture can take care of itself. Some of the stills are reproduced here; but if you are interested, you will learn a great deal more by making a similar experiment yourself.

Either a cine camera or a still camera may be used, but unless you do your own processing a set of stills may be rather expensive. Fifty feet of film, to be studied at leisure, will do at least as well.

These stills were made in a fairly small room with light walls using a Leica and 9cm. lens,

Figs. 1-4 illustrate four shots from Sequence 1 of the suggested experiment in filming with photofloods. Only one lamp was used, apart from the normal room lighting. Figs. 5 and 6 illustrate Sequence 2, in which the single lamp is moved by stages from the frontal to the side position. Figs. 7 and 8: for Sequence 3 the sitter presents a three-quarter face to the camera, but the lighting in relation to the sitter is the same as in Figs. 4 and 6. Figs. 9-11: Sequence 4 shows the effect of adding a fill-in lamp at camera level—but further away from the sitter than the main lamp—to Figs. 5-7.



Fig. 1.



Fig. 2.



Fig. 6.



Fig. 7.



Fig. 8.

which includes substantially the same field of view as a lin. lens on a 16mm. cine camera. Two No. 1 photofloods were used in metal reflectors. The ordinary room lighting was left on, and the 100-watt lamp which was just above the head of the sitter helped by adding highlights to the hair that would not otherwise have appeared. The camera was about 5ft. from the sitter, and the main lamp 4ft. from her. With a cine camera and Super X film, I should have used an aperture of from $f/3.5$ to $f/2.8$.

When making an experiment of this kind, it is essential to write out a detailed script beforehand, and to stick to it rigorously. The purpose of the experiment is to show from what height and in what direction the main light should fall on the subject for the best results, and how far (if at all) the main light should be helped by a supplementary light. Unless a careful record is kept of each shot, it will be difficult to remember just where the lamps were placed.

Let sequence 1, then, be entitled: one lamp, frontal position, full face. And "frontal", by the way, means in front of the sitter. Let the model face the camera, and for the first shot put the lamp as nearly as possible in the line from the lens of the camera to the sitter, and level with the camera. This will give a result similar to that shown in Fig. 1.

As the lamp is 4ft. from the sitter, and the camera 5ft., the lamp cannot of course be precisely in the camera-to-sitter line; if it were it would be in front of the lens. So for Fig. 1 it was kept just a shade above the camera, and has consequently given a line of shadow under the chin. However, this shot does show that when the lamp is at the same height and the same level as the camera lens, it gives a result that contains no shadows.

Easy Identification

For the next shot in sequence 1, put the lamp at floor level, pointing up at the sitter, but make no other change; this will give the result in Fig. 2. Then raise the lamp as high as you can conveniently hold it, still frontal, and get the effect seen in Fig. 3. Finally, lower the lamp a bit so that if a line could be drawn from lamp to nose of sitter, it would make an angle of 45° with a line from lens to nose. That will give Fig. 4. And that is the end of the first sequence.

If a cine camera is used, two blank frames should be fired between each shot so that they can be readily identified. Or, better still, a take-board might be used with the number of the shot.

Looking at Figs. 1-4, there is no doubt that



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 9.



Fig. 10.



Fig. 11.

Fig. 4, although harsh by reason of its heavy shadows, is the best. Figs. 2 and 3 might be useful for special effects (and this experiment has thus shown how such effects can be obtained in future) but for general purposes it seems that for the main lamp an elevation of 45° is the best.

Let us continue, then, with the main lamp at this elevation; i.e., at a height of about 6ft. 6in. in relation to a sitter whose nose is about 3ft. 6in. from the floor, when the distance from lamp to sitter is 4ft.

Sequence 2 will be concerned with the direction of the light. With the sitter still full-face to the camera, and the lamp at the 45° elevation, the lamp is moved by stages in the arc of a circle so that it comes more and more to the side of the sitter. When it is half way, the result will be as shown in Fig. 5. This is a very popular form of lighting for stills, and is easily arranged by remembering that, in relation to a line drawn straightforward from the sitter's nose, the lamp-to-sitter line makes an angle of 45° both vertically and laterally. The lamp is right when it gives an agreeable triangle of light on the sitter's left cheek.

When the lamp is almost, but not quite, at right angles to the camera-sitter line, the result will be as in Fig. 6; but in this extreme position

the elevation of the lamp need not be as high as the normal 45° . It could in fact be level with the camera. This illustration looks rather dreadful, but it is merely an experiment with a single lamp to emphasise the effect of the main light. In a moment we shall bring Fig. 6 to life (in Fig. 10) by adding a second lamp.

So far we have dealt only with the full-face position. In **sequence 3** two or three shots may be taken to repeat the experiments of sequence 2 in relation to the three-quarter-face position—see Figs. 7 and 8. It is important to remember again that the direction of the light must always be related to the sitter, not to the camera.

Fig. 7, for example, shows frontal lighting, as did Fig. 4, because the lamp is directly in front of the sitter's nose in each case. In other words the lighting for Figs. 4 and 7 is the same, but the relative positions of camera and sitter have changed. Again, Fig. 8 shows the same lighting as Fig. 6, the lamp being almost but not quite at right angles to the direction in which the sitter is facing.

We have now established that in all but extreme cases the most useful height for the main lamp is at an elevation of 45° from camera (or sitter) level, and this holds good whether the lamp is directly in front of the sitter or not. But



Fig. 12.



Fig. 13.



Fig. 14.



Fig. 15.

Figs. 12-14 show that with a main light in front of the sitter's nose a turn of the head in either direction does not give bad results. The fill-in lamp is at camera level and near the camera. Fig. 15 demonstrates the effect of a useful lighting scheme for C.U. and B.C.U. shots. The main light is 45 degrees up from camera level and 45 degrees laterally from the frontal position, i.e. from a line drawn straight forward from the sitter's nose.

in the results so far obtained the shadows have been too heavy for ordinary filming. They could have been relieved by the use of a reflector, but it is really less trouble to use a second lamp.

Sequence 4 will therefore be a repetition of some (or all) of the shots taken in the previous sequences, but with the addition of a fill-in lamp. There are various ways of providing fill-in light. The essentials are to get enough—but not too much—light into the shadows, and to do this without creating new shadows. It is always unpleasant to see two shadows from a nose, one on one side and the second on the other.

Now the first shot we made in sequence 1 (Fig. 1) is rather ghastly as it stands. Apart from the line under the chin, there are no shadows at all, so that as a portrait it lacks life. But the form of lighting used for that shot is exactly what is wanted to fill in the heavy shadows in Figs. 5, 6 and 7. Look again at these, and compare them with Figs. 9, 10 and 11, which are just the same except for the addition of part of the light used for Fig. 1.

So in sequence 4 we get down to the problem of filling in the shadows and filming a face so that it will be pleasantly lit even though it may be turned from side to side as action proceeds;

and then to the further problem of getting a really effective C.U. or Big C.U. when there is only slight movement. Let us start with the position shown in Fig. 7—three-quarter face, with frontal lighting from the main lamp, which is at the normal elevation of 45°.

If we add a second lamp near the camera which is weaker than the main lamp, but strong enough to put detail in the shadows, we get Fig. 11. If the sitter now turned her head to the left so that she faced the camera, we should get the effect shown in Fig. 9, and anywhere in between those two positions the lighting would be quite agreeable.

To reduce this to a formula, not to be treated as a rule, but rather as a basis for further experiment, let us say: put the main lamp directly in front of the sitter's nose, at a distance of 4ft. and at an elevation of 45°; put the second lamp as nearly as possible in the line camera-to-sitter, and at the level of the camera, the distance of this lamp from the sitter being half as much again as the distance of the main lamp from the sitter, i.e., 6ft.

Placing the Fill-in

As the fill-in lamp cannot be exactly in the camera-to-sitter line and level with the camera, it should be slightly to one side, and it is best to put it on the same side of the camera as the main lamp. For varying effects the fill-in lamp could next be tried at different points between the camera and the main lamp, remaining always level with the camera and 1½ times as far from the sitter as the main lamp. But it will not fill in all the shadows unless it is quite near the camera-to-sitter line.

Figs. 12, 13 and 14 show the effect of this form of lighting where there has been a turn of the head from the original position—i.e., where the main light is not quite in front of the sitter's nose. Fig. 15 shows a form of lighting that is useful for C.U. shots which are of the nature of portraits. The arrangement of the lamps is the same in relation to the sitter as in Fig. 9. It is included to emphasise once more that the main lighting must always be considered in relation to the sitter, not in relation to the camera.



exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

SOUND ACCOMPANIMENT

Sir,—Reading the letter on "Sound Accompaniment" by my old friend Harry Walden, and the two succeeding letters referring to sound and silent films, in the April issue, I am prompted to ask, don't we have *too much* sound these days?

I have no quarrel with sound films *per se*, nor with judicious accompaniment of silent films by discreet music or other suitable sound, but for heaven's sake let us not worship sound for its own sake. It used to be said that "silence is golden" but today it seems to be anathema. On the radio the dance bands can't even keep quiet while the M.C. announces the next item. In documentary films the natural noise of (say) a weaving shed is augmented by the loudest and most shattering so-called music while an unfortunate compère screams at the top of his voice in an effort to make heard the only sound we really want to hear—his commentary.

Do you remember those wonderful (though American-biased) war films which appeared for 26 weeks on TV? Wonderful—but practically ruined by the ear-splitting cacophony which some misguided, though doubtless well-paid, composer had written for the series, and which some equally misguided producer had had recorded with all knobs turned to "Max". I lost a great deal of the commentary of those films because I found the nerve-splintering row of the orchestra more than my poor frame could stand; therefore I viewed the films more or less as "silents".

Not for the Documentary

The ability to introduce sound in the projection of films is an undoubted advantage, but this does not mean that there should never be an instant of silence, nor that the more noise the better; neither does it mean that music, good or bad, must be sledge-hammered into every film regardless of subject matter. I will go so far as to say that music has no place whatever in a documentary film whose purpose is purely explanatory, whether explaining how motor cars are made, or how the earning power of the worker has increased in the last 100 years. Commentary, yes—but music should be used only to evoke moods that help the picture along, and not to drive the viewer mad!

Yes, if I could afford a tape recorder I should certainly arrange sound accompaniments for some of my films, but it would have a purpose over and above the exploitation of a novelty—and I should not be afraid of silence.

And now, if I may change the record: it is somewhat late—but, I hope, not too late—to refer to a letter published in the August issue; but I should like to do so, to let Mr. B. L. Mitchell, of Nyasaland, know that I felt a glow of pleasure when I read of his devotion to my pre-war book, and of the help it had given him. Good luck, Mr. Mitchell, and thank you! Thank you, too, Mr. Editor for your affectionate remembrance in the footnote to that letter. God bless you.

ILFORD.

HAROLD B. ABBOTT.

THOSE OLD DAYS

Sir,—I was interested to read the report of the discussion, "Has the Amateur Progressed?", held during the recent I.A.C. convention. You write: "Any doubts about the scope of the amateur's work in the past were quickly dispelled when Mr. Sewell quoted the variety of classes in an old amateur film competition". Yes, but what about the quality and quantity of the films actually entered for those classes? It is significant that in all these comparisons of the old and the new, the only example of the former which ever seems to be trotted out is that rather tatty old picture, *Gaiety of Nations*. Is it the only film of the early days worth talking about? Can the champions of past achievement point to fifty films produced in five consecutive years comparable in overall quality with the past five years' Ten Best?

LONDON, N.2.

R. DOWDEN.

PATHE FILM SPEED

Sir,—The article by Centre Sprocket (Mar.) concerning indoor filming has provided us with food for thought. He complains that we changed the speed rating of the S.S. film but this is not literally true, for what we changed was the processing procedure and recommended that for best results the film should be assessed as Scheiner 23°. There was no question of any muddle (an unfortunate word) because we had taken steps to ensure that results would be satisfactory whether exposed as 26° Scheiner or 23° Scheiner, providing there had been no serious error in the setting of the lens aperture.

There was no advantage to ourselves in changing the rating, and by recommending that the film should be exposed as of slower speed we were to some extent running in the face of popular opinion because for years it has been customary to think that the greater the speed, the better the results. Great speed in films is desirable when circumstances require it, but emulsions of medium speed are more constant

and with few exceptions are of much finer grain than faster films. It was from this viewpoint that we recommended giving the film a little more exposure by treating it as being slower than previously rated in order that, with the modification in processing, a little better quality and gradation could be brought out.

Now with regard to V.F. film and exposure under artificial lighting. Before we gave data in the *Pathescope Monthly* we carried out a considerable number of tests not only in our works but in our homes to be parallel with the manner in which the customer might be expected to make his exposures. Further, subsequent exposures following on the lines we gave have since been made by lesser experienced members of our staff with equally pleasing results. The faces of the subjects are not burnt out or too heavily shadowed and lined, as would be the case with exposures at f/8 which Centre Sprocket suggests. It will surely be appreciated that the information was given for the ordinary person to follow at home where there would be no question of make-up or any aids to lighting except in the lamps and reflectors themselves, and it is correct that if exposures are made on these lines perfectly satisfactory results will ensue.

LONDON, N.W.2.

S. TAYLOR,
Pathescope Ltd.

Centre Sprocket writes: "I made it clear in my article that it was the processing of SS Pan, not the film stock itself, which had been changed. But it is well known that the effective speed of any emulsion depends on the processing it receives. To the user, the result is the same whether the film or the processing is altered: the optimum exposure is different. My objection arose because film which was sold according to a definite understanding regarding optimum exposure and latitude should, without notice, be processed to produce substantially different results."

"As for artificial light exposures on VF Pan, tests made without supplementary background lighting will, quite naturally, yield best results when the lens aperture is opened sufficiently to record background detail. Inevitably, this tends to over-expose the subject proper. Better results are produced with an extra lamp to make the background illumination comparable with that of the subject."

TEST OF TIME

Sir,—It was with great interest that I read Mr. Jeater's letter (April) on the subject of oval perforations. Although I have no 9.5mm. films with this oval perforation I have many notched films which use a compromise between the square and oval. All of these films are in very good condition and the sprocket holes have stood the test of time; I find them still stronger than the present day square ones which tend to split down the sides when even slightly strained. Surely this goes to show the fine quality of these old faithfuls; I would be interested to hear if other nine-fivers find the same.

Much unfair criticism has been levelled at 9.5mm. in recent issues, but the critics seem to forget the fact that many Ten Best winners started on this gauge and learnt all the tricks of the trade from it, eventually won awards, and now criticise a gauge that they do not consider comes up to their standards. If this gauge is so inferior why is it that early equipment and films out-live equipment in other gauges—e.g., the Home Movie projectors and Coronet and Lux cameras, which are still turning after twenty years or so.

Pathescope still offer a fine service to the modern nine-fiver and still repair pre-war equipment. And, as Mr. Marsh says, they and other 9.5mm. processing labs. eliminate sprocket disease successfully. So come on, nine-fivers; let's tell the world that we have the best of all gauges for our needs—and one that suits our pockets.

WEMBLEY.

C. A. HUDSON.

CLINICAL COMMENT

Sir,—There has been so much criticism of the 9.5mm. gauge recently that I feel I must join in the fight. Regarding the so-called sprocket disease, in 1953 I exposed approximately 1,000ft. of Pathescope film, both SS and VF, and I did not experience one single case of this. Even Centre Sprocket is moaning in the April issue because he does not know how many frames of 9.5mm. go to a foot! So what? Does this worry the average enthusiast?

Now for a little dig at 8mm. and 16mm. I have seen many films in these gauges, and quite a lot of them suffered from the disease called edge fogging, especially the ones taken in Kodachrome—but little correspondence has appeared in *A.C.W.* regarding this. My one regret is that Messrs. Pathescope do not market a reasonably priced projector in the 500 to 750 watt class, but here's hoping. . . . All things being equal, 9.5mm. is capable of giving as good results as 16mm. and far better than 8mm.

HAYWARDS HEATH.

A. J. BIRCH.

WELL SATISFIED

Sir,—I was most annoyed by your running-down-of-Pathescope article (Mar.). This club has only been formed six months, and though nine out of ten of our members knew nothing at all about filming, we have obtained perfect exposures on our first two chargers (V.F. stock). Our first charger, in fact, was all shot in a school classroom on a Dekko (f/3.5); Mr. R. Thorn of the Pathescope laboratory suggested that we used as many house lamps (150 watts) as possible and cut the photofloods to a minimum. This we did and it accounts for our perfect exposure and lighting results.

I should also like to say that Pathescope give all the information possible in the *Pathescope Monthly*, copies of which are issued free. Moreover, if Centre Sprocket is ever in difficulty he need only ring Gladstone 6544 where his queries will be dealt with quickly, efficiently and without charge. No, Centre Sprocket, when you find fault with the pioneers of 9.5mm. you've picked the wrong firm.

SOVEREIGN PICTURES,
LONDON, N.14.

JOHN E. NICKOLLS.

P.S. 9.5mm. is as good as 16mm. will ever be!

EDITING IDEAS

Sir,—May one with over twenty years' experience of editing by various methods offer some comments on "The Plain Man's Guide to Editing" (Mar.). My present method is very close to that described but I doubt whether my simplifications have any disadvantages.

For running through, I use an assistant who lists shots and notes imperfections at my dictation. He has an electric torch so that I can project in the dark. This makes for efficiency and a single screening is sufficient.

Unless the alleged under-exposed frame at the beginning and jerk at the end are apparent (they are not with my camera) I do not agree that it is necessary to separate every shot from its neighbours. After all, there is something to be said (see "Cut and Come Again" in the same issue) for taking shots to some extent at least, in the order in which they are to be shown. In any case, it often just happens that way.

Useful Shot Box

Why a shot box? I number the shots, or groups of continuous shots, on my running-through list and, as I separate them, I transfer them straight to correspondingly numbered pins on the pin rack. When splicing, I remove about six lengths of film at a time from the pin-rack, arranging them in front of me in the order in which they are to be spliced.

The author does not explain how he hangs the shots on the pin-rack. I write the number of each length of film on a small strip of paper which I fasten to the film by one end of a paper clip; the other end can be used for hanging. If a length of film exceeds about four feet, I wind it on a 50ft. reel and place the centre hole over the pin.

Joining up in a trial order with transparent tape can be eliminated by care in the earlier stages. In any case, with 8mm. film, it is of doubtful use, because examination is difficult except with a viewer or projector after splicing. CHIPSTEAD, SURREY. K. A. ROBERTS-WRAY.

DETERMINATION IN PAPUA

Sir,—I get such pleasure out of reading about the activities of British amateurs that I can't resist the impulse to put a word in myself. First, a suggestion: don't you think it's time an award was given to every amateur who manages to complete a film? I don't really mean that, of course—but I do feel that we are apt to overlook the fact that just to complete a film is often quite an achievement.

So, to all amateurs who have ever made a story film, good or bad, here's a hearty pat on the back from me. I can appreciate what you have been through! Yes, I've been having troubles lately. And what troubles! If I ever make the Ten Best I'll be able to tell you all about my experiences in producing a story film with a cast consisting entirely of Papuan natives.

After being on the job every week-end for two and a half months I can look forward with relief and some apprehension to the final shooting day. I say apprehension, because I don't know yet whether I'm going to be able to finish this 20-minute thriller, or even if there is going to be another shooting day! With natives, anything can happen. But I will complete it.

If I were listing the attributes one needs to be a successful film producer I would put determination right at the top—not talent, just the

strength of character to finish what has been started, no matter what the obstacles.

Although I hope to become a full time professional film-maker soon, I'm still very keen to have a film in the Ten Best. I'd like the honour and glory of it, of course, but I'm also thinking of the pleasure of reading a detailed review of my film in *A.C.W.* I don't think amateurs in Great Britain realise how lucky they are to have such impartial and informed criticism available. Without it a film-maker proceeds almost in the dark, uncertain whether he is improving or even whether he has any talent at all. Most people are so inarticulate and uninformed when it comes to discussing films.

It's all very well to say, "Well, if they like it, it must be good," but the trashiest films are liked by some people. Every serious film producer wants his efforts to be appreciated by the people who, to him, really matter. And that means people with enough perception to see the finer points of a film—points which may leave their impression on the public but which the public is incapable of analysing.

Good luck to all serious amateur film-makers in Great Britain. They may not realise it but they are building up a fine future for British films; and, in encouraging them, *A.C.W.* is playing no small part.

PORT MORESBY,
PAPUA.

JIM JEFFREY.

SHOWMANSHIP IN M.E.

Sir,—I am trying to get a film society started locally, but it is not so easy to get 16mm. films out here. The R.A.F. Cinema Corporation do their best and have a good selection of programmes but unfortunately they haven't got what I want—*White Hell of Pitz Palu*, *Battleship Potemkin*, etc., nor several amateur productions such as *Between Two Worlds* which I have been waiting to see for some time.

But I would like to pay tribute to the R.A.F. Cinema Corporation in the Middle East, for they are doing a fine job. The films they show us are quite up to date and of a very good quality on the whole (and the copies are usually in good condition). The Army cinemas only show films but the R.A.F.C.C. have tabs, stage lights and fading houselights. I must add, however, that my experience is confined to the dozen or so cinemas which we can reach from here and not to the complete Canal Zone.

M.E.A.F. 15.

L.A.C. A. R. BECKER.

GOOD START

Sir,—Our school decided to have a hobbies exhibition in the gymnasium and I was given a corner to myself. I set up an Ace projector and a 24in. x 18in. silver screen and pinned up leaflets depicting various makes of equipment. I'm afraid the other hobbies suffered rather badly because the visitors came over to my corner and stayed there—the teachers among them. Even the headmaster became absorbed in Popeye's attempt to climb a mountain.

Two years ago I bought a Pathe H camera with a f/1.9 lens and variable speed control because I particularly wanted to make cartoon

and trick films. My first piece of trickery showed a Mickey Mouse film being projected on the Ace with the handle revolving; this was followed by the projector folding itself up. Other shots showed drawers opening and model jet planes roaring across the carpet. My mother was amazed to see her ironing being done without anyone's aid! All these effects, of course, were achieved by stop motion.

Meanwhile I was trying hard to think of a way of making cartoons without the aid of paper, celluloid or a stand. Eventually I managed it with a child's slate, some chalk and a duster. The main drawback was that the result was white on black.

I have always wanted to make a cartoon the proper way—but I won't have much chance to make anything for several weeks because I've an examination coming along soon. To make things far worse, the Ten Best films are being shown fairly near to me only two days before my exam. Best of luck to A.C.W. and don't make it a weekly magazine—there's value where there's scarcity!

LONDON, N.19.

B. PEMBER.

And good wishes to our correspondent for success in his exam. If he does miss the 1952 Ten Best, well, there's a new set coming along very soon.

8mm. COPIES

Sir,—In the March issue Double Run repeats his plea that more clubs should make their 8mm. films available for individuals. As a committee-member of one of the clubs mentioned I would like to state our case. It is extremely difficult to get a copy made of an 8mm. film—in fact, I am told that it is impossible at the present time. Then it must be our original copy that goes out on loan. If it goes to an unscrupulous borrower we may never see it again. (There are those who would not be sorry—but I should be most disappointed!)

Hiring out films has been discussed at many committee meetings, as it could be a source of revenue, but we have finally decided that it is out of the question until copies can be produced easily and cheaply. As 8mm. copies of amateur 16mm. films can now be made (we saw one recently—in colour and of excellent quality) it seems as if there will be more possibilities in this direction.

WARRINGTON C.S.

G. J. SCOTSON.

SMALL SPOOLS WEREN'T WANTED

Sir,—With reference to Mr. Antoine Cachia's letter "Larger Spools" (April), we would like to point out that film manufacturers who sell their film without processing rights do not supply projector spools for 8mm. or 9.5mm. films. The cost of a 30ft. 9.5mm. spool or a 50ft. 8mm. spool is 1s. 9d., and although we offer to put processed films on spools as an extra cost for customers, we get very few who take advantage of the offer. When we returned films on spools at extra charge, many customers used to write and say that they either had some small spools or else they joined several films on a large spool and did not want the small ones.

ENFIELD.

E. H. HOWELL.

HOME-MADE

Sir,—I have recently constructed a 9.5mm. projector, and a motor for my hand-driven Pathe Baby camera—which I originally bought for £1 10s. The motor is made from an old meccano clockwork motor which was stripped down and rebuilt with new side plates, each 3½in. x 2½in. x ¼in. The meccano spring and most of the gears were arranged as compactly as possible, leaving out the reversing and stopping mechanism. The original governor was retained and a small stop button spring-loaded on to the governor backplate at the top rear of the unit.

The whole thing was mounted on the drive side of the camera, with spacers, bolts and nuts. The drive is through a 4:1 reduction gear, the largest of which is mounted on the original drive shaft. Finally a cover was made of sheet brass, and covered with black leather cloth. The camera works very well, running for about 15 seconds on one winding.

Three-Bladed Shutter

The projector is almost completely home-made. The intermittent motion is by a claw, operated by two three-sided cams. The main one runs in a slot in the claw-block, giving the up and down movement, while the secondary cam causes the claw block to pivot at its centre, giving the in and out movement. The shutter has three blades, and is fitted on the main cam shaft. It runs between the gate and the condenser and is twisted to give cool air to the lamp.

Sprockets are made of duralumin, and are driven by meccano chain and sprockets. Guide rollers are of brass, and are spring loaded on to the sprocket. All shafts are of ⅜in. silver steel, running in ballraces or duralumin bushes. The mechanism is built in a ⅝in. dural frame and mounted on a plywood panel. The ex-govt. 200 volt A.C. motor costs 10s. 6d.

Optical System

The optical system consists of a 5in. spun alloy reflector, a 210v. PF lamp of 300 watts, a 3 x 3½in. mirror mounted at 45 degrees to the lamp, reflector axis, and a 2½in. condenser. The projector lens is a 2in. focal length 1in. lens mounted in a brass focusing mount. The complete unit is fitted in a case, and the spools are mounted on removable arms. The take-up spool takes its drive from a countershaft driven by the top sprocket shaft.

The finished projector measures 12 x 12 x 5in. and will take 900ft. spools. It is completely portable and gives a very bright evenly illuminated 6ft. picture. The complete equipment cost me about £7. Incidentally, I would like to correspond with any reader who makes his own equipment.

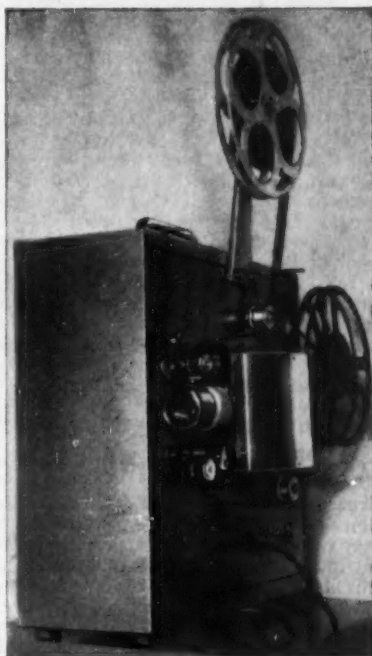
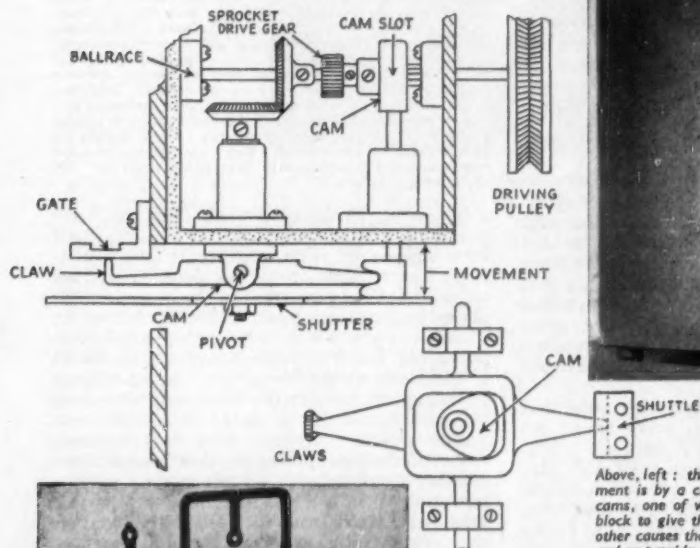
ST. ATHAN, NR. BARRY. M. K. SOUTHWOOD.

PRINTED FILMS

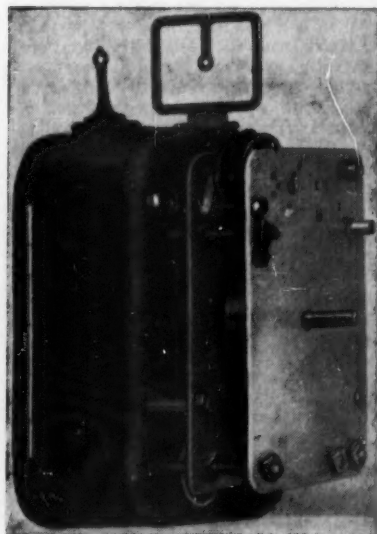
Sir,—Already there are several firms advertising sub-standard films of the Royal Tour in Fiji, New Zealand and Australia. Let us hope

A.C.W. Reader Makes His Own 9.5mm. Projector and Motorises Pathe Baby Camera

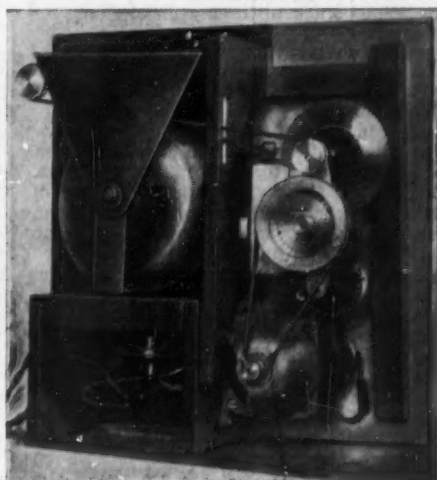
Mr. M. K. Southwood, an A.C.W. reader from Barry, Glamorgan used parts of an old Meccano set to purposes never dreamed of by the manufacturer when he motorised his Pathe Baby camera and built his own 9.5mm. projector (see letter "Home Made", opposite page). The Meccano motor, stripped and fitted with new side plates was attached to the camera while Meccano chains and sprockets made up part of the projector's interior. The professional looking projector is shown on the right—a fine return for an outlay of £7 and a great deal of ingenuity and skill.



Above, left: the intermittent mechanism. Movement is by a claw, operated by two three-sided cams, one of which runs in a slot in the claw block to give the up-and-down motion while the other causes the claw block to pivot at its centre and so provide the in-an-out movement. Below: the "innards" of the projector. The ball-shaped object on the left is the reflector with, to its right, an 8:1 reduction gear and below that, the ex-W.D. motor.



The motorised Baby without the motor cover. The Meccano motor with reversing and stopping mechanism removed was mounted on the drive side of the camera, and the drive arranged through a 4:1 reduction gear. The motor runs for 15 secs. with one winding and, in use, has a sheet brass cover overlaid with black leathercloth.



that they will be better than the Coronation films, otherwise their sales are likely to be poor.

My criticism was that too much was attempted. In an effort to show as much of the procession as possible, shots were made so short as to be barely recognisable before the next came along. The colour was shocking; I had to send one reel back because the orange uniforms of the Guards did not match their brick-red counterparts in another reel. Halation was so bad that the horses appeared to have two tails—one black and one white. Conditions were undoubtedly poor, but some of the shots are good.

In a professional film we look for uniform quality and shots of reasonable length, even if there are fewer of them. These faults are not confined to the Coronation films, but are to be found in many trade prints. After all, they cost plenty and the purchaser is entitled to receive value for his money.

HALTON, LEEDS.

J. R. STUART WHITE.

PROCESSING EX-R.A.F. STOCK

Sir,—With reference to the recent correspondence on the quality of ex-R.A.F. ortho neg. film for reversal use, I appreciate that results may vary with individual experiments, but from my own experience, I say quite confidently that this film can be intercut with up-to-date reversal stock. I use Kodak DK20 extra-fine grain developer, both for first and second development, and while it is slow to act, the results certainly justify its use.

The contrast is magnificent, with good rich blacks, and clean highlights, easily up to the standard of a Kodak Super XX film. Of course I never attempt any shots with ex-R.A.F. film unless the weather is really good (i.e. bright clear sunshine), and when filming in that light, I always use a stop no smaller than f/2.8. I offer these comments for the benefit of other folk who may be contemplating giving the outdated ortho neg. stock a trial, and have perhaps been scared off by some of the critics. "Perseverance" is the motto stuck up in my make-shift processing lab.!

WYTHENSHAW, MANCHESTER.

RAY NEWELL.

THAT 5ft. 6in. PICTURE

Sir,—I am intrigued by Mr. Brentnall's claims for his Noris projector, and wonder if he can be persuaded to indicate by a diagram how he sets up his projector and 5ft. 6in. x 4ft. 6in. screen 27ft. apart to entertain an audience of 700? How far is the back row from the screen, and how many seats in each row? (I offer no sarcasm and ask for none in return.)

I happen to be fortunate in having a 16mm. Bell & Howell 601 with a 750 watt lamp which projects (for Salisbury F.S.) on to an 8ft. wall screen with such excellent results that director David Lean voluntarily commented before a packed house that this was the best 16mm. projection he had ever seen. I am wondering if the 18ft. x 15ft. screen suggested by Mr. Brentnall could be seriously considered—apart from all questions of the portability of a screen that size!

By contrast with his 100 watt Noris achievement, although my 601 gave a 7ft. picture with a throw greater by 40ft., we were only able to accommodate 300 people at a time for a 70 minute record of local Coronation celebrations. However, the total attendance figures reached the thousands, because I ran the film eight times a day on three consecutive days, and we gave other showings elsewhere. All Cordial Wishes.

SALISBURY.

DEREK C. DAVIDSON.

Among the clippings from the local Press that Mr. Davidson encloses describing the presentation of the Coronation film is one from The Salisbury Times headed "Sheer enthusiasm". An apt title indeed, for it describes how Mr. and Mrs. Davidson, accompanied by the Vice-Chairman of Salisbury F.S., attended a "Ten Best presentation at Trowbridge after a severe snowstorm. They set off armed with shovels, socks, rope, an ice pick, three flasks of warming beverage, sandwiches and biscuits, and they got there. The return journey was an epic in itself. They came across all sorts of transport stuck fast and then, confronted with a road block into Warminster, they turned and dug a passage to retrace their way through a great drift. They eventually got back to Salisbury via Somerset acting as pathfinders to a van driver on his way to Southampton. Was the trip worth it? "Yes, sir," say the travellers."

Sir,—Mr. Brentnall's claim (Jan.) to have produced a satisfactory picture, 5ft. 6in. wide from a Noris projector seems quite fair. Pathe-scope library films are of low density—as they are intended for projection in the home, on low power projectors such as the 20 watt Ace which I have seen give a well lit 3ft. picture on a white cloth. Mr. Baker's 750 watt machine, used with a 1½in. lens, would "wash out" many 9.5mm. Chaplins and other library films, on a 4ft. screen.

I have found this to be so on my 500 watt Specto which I operate with the resistance switch on the lower power position for such films. Another disadvantage with too bright a picture, especially when a white screen is used, is that light is reflected from the walls of an average size living room, reducing further the black portions of the picture. Again, the audience is made aware of their surroundings; not a desirable feature. The projection of colour film is, of course, a different proposition. Even 500 watts on a 1ft. wide screen is not too much!

Splice Thickness

I have not experienced the trouble referred to by Mr. Carter (Feb.) concerning jumping splices on either of the two Specto machines I have owned. The thickness of the splice need be no thicker than the film itself, if half the thickness of both ends of the film to be joined is scraped away. The special type of splice employed by Mr. Carter is then unnecessary.

I feel that the last paragraph in Mr. Collings's letter (Mar.) is not quite fair to the 9.5mm. gauge. Since sound stripe is likely to become popular, it could be mentioned that a 9.5mm. striped film should give better reproduction than double perforated 16mm. film, due to the wider stripe and lack of any sprocket hole ripple.

Mr. Collings is, of course, quite correct in stating that new 9.5mm. workers "do not know what can be done in the other gauges," but this also applies to beginners in 8mm. and 16mm.

The first arrivals at Canterbury A.C.S.'s presentation of the 1952 Ten Best were anxious not to miss their chance of seeing the programme. Are you going to be in good time to see the 1953 premiere? Or are you booking the films for a local showing? In either case you'll need to hurry. Full details are given on page 40.



I assume that he does not infer that 8mm. is technically superior to 9.5mm. When, on occasion, a 6ft. wide picture (perhaps in colour) is required in a small hall, 9.5mm. is bound to give a better rendering.

TRURO.

M. RICHARDS.

Sir,—I did not dispute the fact that Mr. Percy Brentnall presented a show to 700 people. The point under discussion was that a "brilliant" 5ft. 6in. picture was obtained from his 100 watt lamp. Mr. Brentnall explains that he "has been in the game for a great number of years"; it seems odd that he is still playing with 9.5mm.—and silent at that.

His statement that I should obtain a picture 18ft. wide with my 750 watt lamp is astonishing. No doubt it is possible, but the lack of brightness would be too terrible to contemplate.

I showed his letter to the manager of our local cinema, who decided on the spot to rip out his two new B.T.H. Supa 35mm. projectors since he will be able to show pictures 18ft. wide with 750 watt tungsten filament lamps. With 1,000 watt—well, there is no knowing what unbelievable heights may be attained! Really, Mr. Brentnall, pull the other leg; it's got bells on!

SALFORD.

K. BAKER.

Poets' Corner

SOUND QUALITY

Sir,—Apropos the letter, "Lady to the Rescue", in the March issue:

The comments of Pamela Clarke,
Leave me (a mere male) in the dark.
Please explain, I must entreat 'er,
Why a wireless with no tweeter
Does not distort the maestro into "bark".

Seriously, however, if a straightforward amplifier with a single speaker is acceptable to most people listening to the radio or a gramophone, why isn't it good enough when there is the added distraction of (what should be) an interesting picture? To get satisfactory quality by all means make sure that the whole of your

equipment is working correctly; but don't expect that an extra special amplifier or a complicated speaker set-up will change bad quality into good, unless the existing amplifier or speaker is downright bad. It is much more probable that by introducing a very high quality component you will mask the fault and raise the standard from bad to mediocre—leaving the faulty part to get slowly worse and drag the quality down again.

HARPENDEN.

G. R. BRANDON.

THE DELIGHTS OF EXHIBITING

Sir,—

"A show in a barn?"
Seemed simple enough,
So we got out the van
And packed in the stuff
(The usual assortment
Of junk *a la mode*)
Which goes to make up
An exhibitor's load.
No barn, but a hay-loft
Awaited our fate
With chicken and cockerels
Lying in state.
BARNSTAPLE.

Through hay ten feet deep
We plunged to our doom,
With a smell of manure
Permeating the gloom.
We'd best draw a veil
O'er this ghastly tale,
The moral completes the

rhyme;
"Never promise a show
Unless you first go
To examine the scene
of the crime."

DENIS KNIGHT.

TOO POWERFUL?

Sir,—All 16mm. sound projectors are too powerful for home use. Surely a projector with a lamp of about 300 watts and priced about £100 would be welcomed by all 16mm. fans?

HULL.

DAVID WILSON.

GOOD SERVICE

Sir,—I recently wrote to P. J. Equipments Ltd. of Guildford to enquire whether an article they were advertising would overcome a problem I was experiencing with a sound projector. They candidly told me that it would not, but invited me to take my machine to them so that they could test it. As good as their word, they put it through several tests, and went out of their way to show me what could and could not be done. Although no business was done, I should like to express appreciation of the trouble they went to over a customer's needs.

EASTLEIGH, HANTS.

F. MANN.



The sort of scene that is impressive in actuality but can be very disappointing when transferred to the monochrome moving film, although on colour stock it can still remain attractive. But whether you use monochrome or colour, there is a very real danger to be guarded against. If there is any movement in the scene—a man walking in the far distance, for example, or a dog cavorting about—the eye will at once go to it and concentrate on it, and it will therefore assume an importance it is unlikely to possess.

Composing Your Shots

By TONY ROSE

In writing you have to decide, before you begin, what you want to say and then find the words to express yourself as economically and effectively as possible. In film making the principle is exactly the same. You don't think of words except in relation to other words. You don't think of shots except in relation to other shots and the collective meaning they will convey to the audience.

Yet before you can write at all, you must know something about words. And again the same principle applies to film making. You must know something about the characteristics of movie shots before you can begin to employ them properly. Now at the risk of seeming grandmotherly, I must point out that the main characteristic of a movie shot is—or should be—movement. I have good authority for this. M. Rene Clair in his recently published book, *Reflections on the Cinema*, says: "The cinema has been invented for the purpose of recording movement. This is a truth which nobody has ever attempted to dispute and yet it is constantly being forgotten."

In the light of a half-dozen amateur travelogues I have seen recently, I feel tempted to add the comment "And how!" If a leaf or a blade of grass stirred, it was an event to celebrate with handclaps. Even the odd character who was brought in to supply local colour sat like some eminent Victorian posing for a portrait in oils.

What is the reason for this strange immobility? It is partly, I think, that most of our amateur cameramen come fresh from the fields of still photography. They come equipped with valuable technical knowledge (which I do not possess) but also, alas with some inflexible theories. For example, they know all about the "rules" of pictorial composition. If you have read the textbooks, no doubt you know them yourself. They are really only generalisations, backed up by most authors with a long string of examples pointing out what is good and what is bad composition.

Thus a picture which is divided into two equal halves by the horizon is not generally considered to be well composed. On the other hand, there is something to be said for strong

diagonal lines formed perhaps by roof tops and branches of trees, leading the eye to the central point of interest where they intersect. Compositions based on shapes like the triangle and the "S" are thought to have a specially pleasing quality. And so on.

These rules—such as they are—have been formulated for still pictures and thus can only be applied to the static elements in a movie—horizons, for instance. The danger is that by applying them too conscientiously you will be giving the static elements more importance than they deserve.

Suppose you are standing on a hillside looking down into a valley. There is a road crossing over a stone bridge. A stream runs under the bridge. Here, you think are the makings of a good shot. You set up your camera and adjust it until the viewfinder tells you that the composition is just right. The road and stream are intersecting diagonals and the bridge, which is lighter in tone than the surrounding fields, is a natural centre of interest.

Stealing the Picture

It so happens that a dog is running along the bank of the stream and, every so often, plunging into the shallows. But at this distance it seems a pretty unimportant object, so you take the shot anyway. Later on you project it and find that the dog is important after all. In fact, he steals the picture. Just because he moves and the bridge doesn't he takes the attention of the audience away from your intended centre of interest. And most of the value of your carefully contrived composition is lost.

Your shot, then, is a failure. It fails as a static composition and it is too distant to be a really interesting picture of a dog's antics. In future you must decide from the start to concentrate on static composition and that means excluding uncontrolled movement. Or you must forget about composition for the time and concentrate on movement; let movement be your subject. I am intentionally simplifying the issue at this stage but I say: concentrate on movement every time. Get as close to it as you can so that it fills the frame and even overflows the edges.

There Must be Movement

The theoretical objection to shots based on static composition is that they do not exploit one of the main characteristics of the medium. The practical objection is that they are liable to send the audience to sleep. Shots packed with action, however indiscriminately, can never do that. All of which is not to deny the value of composition and formal beauty in a film. Indeed I believe it is of the greatest possible value both for its own sake and as a means of creating atmosphere. Only composition in a real movie must clearly embrace movement; the patterns must flow and change and merge into one another.

Therefore I say it is better to begin by basing your shots on movement, because in time the

Bold foreground interest, besides helping the composition, gives a feeling of depth to the scene. And the foliage contributes inconspicuous movement. But unlike the movement mentioned in the caption to the shot on the opposite page, the gentle rustling will not command undue notice, even though it is the only movement in the shot, because the components of the scene are boldly presented.





The shot on the left is of the kind that so often gives heart-ache to the movie-maker. It looked so good in reality and yet somehow does not look so impressive on the screen. In many cases this will be because it jiggles about slightly. A tripod is really essential, particularly for a scene in which there are dominant static horizontal lines (e.g. the horizon). If you can't use a tripod, you can get over the difficulty to a certain extent by having a slightly moving figure in the foreground (as in the shot below), but don't have the horizon cutting the shot in two, for besides being bad composition this will emphasise any unintentional unsteadiness.



movements will suggest a composition of their own. This is not so complicated and high-flown as it sounds. Usually the best compositions are those which present a movement most effectively. To take a simple case, suppose that you are shooting a car travelling along a road at high speed. If you set your camera close to the road so that the car passes at right angles to your line of vision, it will flash across the frame too quickly to be registered by the audience.

Perspective Helps

If you go back far enough on the same line of vision for the car to take an appreciable time to cross the frame, it will look small and inconspicuous and the effect of speed will be diminished. Better, then, to set up your camera beside the road and shoot towards the approaching car. Now you have perspective to help you: the car starts as a speck in the distance and, as it comes nearer, grows until it almost fills the frame (for additional emphasis you could shoot from lower than normal eye-level).

Notice that in a shot of this kind the composition changes radically second by second. This change is so arresting that you could even have the horizon half way up the picture and no one would be any the wiser or sadder.

Another example, not quite so simple. You are filming in a school playground. A fight is going on in one corner and a crowd of boys has gathered round to watch; they form a tightly packed group. All at once a window in the school building is thrown up and the headmaster pokes his head out. The crowd disperses rapidly, leaving the two combatants to face the music.

Emphasising Sense of Isolation

Your task is to present that movement of dispersal in the most effective way possible and also to emphasise the sense of isolation which follows it. A straightforward eye-level shot, looking into the corner would not quite work the trick. It would be dull to start with because you would only see the backs of the crowd and not the fight. If the boys ran directly to left and right they would be out of picture too quickly. If they

ran towards camera they would continue to blot out the combatants and there would be no sense of isolation.

The solution is to pick a high-angle—shoot from a window or the top of a wall if necessary. Now you can see the fight as well as the spectators. When the dispersal begins, the boys can run in all directions. Seen from above they will fan out from a high central point towards the lower edges of the frame, leaving a large expanse of empty playground to bring home the required feeling of isolation. In striving to show a movement clearly and effectively, you have also created a satisfying pattern of movement which only completes itself when the shot ends.

There can be no rules to govern composition in the moving picture any more than in the static kind. Like the authors of the textbooks, I am reduced to generalisations backed up by a string of examples. However, my only wish has been to clear away a few misconceptions. More positive achievement must depend on the eye and instinct of the individual.

U.S. AMATEUR FILMS FOR SHOWING HERE

A welcome opportunity of seeing some outstanding American amateur films is being provided by the Institute of Amateur Cinematographers, who are presenting the Amateur Cinema League of America's "Top of the Ten Best" at the Gaumont-British Theatre, Film House, Wardour Street, London, W.1, on Friday, 23rd April, at 7.30 p.m. Tickets, 2s. 6d. each, are available from the Hon. Sec., Mr. Leslie M. Froude, 8 West Street, Epsom, Surrey.

The films will later be shown at Bristol (6th May), Aberdeen (19th and 20th May), Newcastle (15th June), Wanstead (16th July), Nottingham (14th Sept.) and Sevenoaks (27th Sept.). The A.C.L. is the American counterpart of the I.A.C., who are sending copies of their prizewinning films for circulation by the League.

Colour Filming Out of Doors

This is the last in the series of articles giving you all the basic information you require for colour work—and at the same time correcting many of the misconceptions about the "problems" involved.

By BRIAN GIBSON

We've covered quite a lot of ground since we began this series, and we still haven't got around to dealing with shooting out of doors. In some respects, exterior colour shooting is almost simpler than black and white filming, and whether you are just making a record of your holiday or trying your hand at something a little more serious, it is still quite difficult to turn out a really *bad* result! However, what we want to do is to try and improve from average to good, and that is why I have tried to explain some of the basic principles of colour cinematography before going into practical details. An understanding of these is still necessary if you want to be sure of really worthwhile results.

What is the result you want to achieve? Obviously, it must be to reproduce on film a copy of the original scene. Colour film can never give you a facsimile reproduction, but you can get a very close approximation if you use a little care. Just how close this approximation will be depends largely on how you apply your knowledge of the limitations and peculiarities of colour film—the dependence upon the colour temperature of the light you are shooting by, the contrast range of the subject, the accuracy of the exposure, and so forth. Let's take a look at the problems which exterior colour work involves.

Using Type A for Exteriors

The question of film stock is easy. Although, as I explained in my first article, you cannot readily use film designed for exterior use for interior work owing to the very deep correction filter needed, the reverse does not apply, and you can use an artificial light emulsion in sunlight by putting quite a light-coloured filter over the camera lens. With Kodachrome Type A,



Rather a test of colour film's capabilities, but still a typical holiday scene. The trees are rendered rather dark on the print, but are satisfactory in the original. Distant heat haze is reduced by the use of a Wratten 2A on Kodachrome Regular.

the use of a Wratten 85 filter gives you a film which is the same speed as Kodachrome Regular to daylight; many experienced workers, in fact, believe that they get rather better results that way.

Nobody seems to be able to explain quite why this should be, but under certain circumstances, Type A with a suitable filter does seem to give a slightly "crisper" result than the normal daylight stock. It is probably really only a matter of personal preference, but the fact remains that you can use either of the Kodak films out of doors equally successfully, as they become virtually the same stock.

Sunlight, Not Just Daylight

The same thing applies to other makes of colour films, too; you can use the artificial light emulsions out of doors quite successfully. If you are planning a production which contains both exterior and interior sequences, it might be as well to shoot everything on interior stock, so that the colour balance throughout the film will



The use of a reflector helps to "fill" the heavy shadows and bring the contrast range within the scope of colour film. Slight over-exposure (one-third stop) ensures that detail is present in the shadows, although the white blouse is burnt out while skin tones are correct.

be consistent—but more about colour balance later on. The really important thing to remember is that films for exterior use are designed to be exposed in *sunlight*, and not just daylight. While you can perfectly well work under different weather conditions, you have got to allow for certain corrections to be made.

Suppose you are shooting on a glorious summer day, without a cloud in the sky. Your picture is actually lit by two sources—the sun and the sky. In the shadows, where direct sunlight cannot reach, the picture is lit by light reflected from the blue sky only, which explains why you don't very often get a really good black on colour film. A picture taken under these

conditions will have a slight overall blue cast, and may well give the impression of having been shot on a dull day.

Similarly, the light from an overcast sky is somewhat bluer than bright sunlight, so that films shot on a dull day may appear rather "cold". The film may well give an accurate impression of how the scene really looked, but it is not how your brain tells you the scene *should* appear. It's all a question of making the film tell you what you want it to, rather than giving it its head and letting it tell you the truth.

Working under the above-mentioned conditions, the object is to try and cut down some of the blueness in the picture and give more of an effect of sunlight, all that is needed is a pale amber filter over the camera lens. The duller the weather, the deeper the amber filter should be. The same principle applies with extreme long shots when there is considerable haze present. This always appears more pronounced on colour film than it does to the naked eye, and an amber filter (such as a CC13, in the case of Kodachrome) will bring things back to normal.

Tricky Business

The reverse procedure applies during the evenings and early mornings, when the rays from the sun strike the earth obliquely through the atmosphere, and give a rather reddish tinge to everything. Here a pale blue filter will provide the necessary correction. (If you have got any for use in correcting colour balance for interior work, as mentioned in the last article, they will do the trick.)

Shooting either early or late in the day, however, is rather a tricky business; it is usually best to avoid it, unless you are after a special effect. The difficulty is that on a fine summer's evening the sunlight may be definitely orange, while the light from the sky is still quite blue; under these conditions no filter can help you to achieve the right effect.

It's all perfectly straightforward when you come to work it out, but don't regard the use of correction filters as an unnecessary trouble. You can get them in cheap gelatine form, and for the small expense involved you will be able to take colour shots under almost any weather condi-

tions which can be inter-cut with others taken under different conditions without too great a jump in colour quality being noticeable. The Table at foot of this page shows some of the more common filters for use with Kodachrome.

All this fiddling about with filters has one object—to achieve an even colour balance throughout the film. But colour balance is unfortunately not dependent entirely on the colour of the light you shoot by, although the other factors involved are even further beyond your control! One of the main snags is that rolls of colour film made at different times all have slightly different characteristics, and some may have a slightly plus-blue bias, some slightly plus-red, and so forth. The manufacture of colour film is so complicated that *absolute* consistency is almost impossible to achieve.

Consistency in Processing

The processing is even more difficult to control completely, and it is here that most of the trouble occurs. If you send two rolls for processing at different times, each may well be perfectly acceptable by itself, but intercut the two, and you will see the differences all too plainly. At the same time, all credit is due to the laboratories for turning out results as consistent as they are in view of the extraordinary complexity of the processes.

In the case of Kodachrome, a new processing method was introduced some 18 months ago which has enabled a considerably higher degree of consistency to be maintained. The apparent increase in definition is due to this alteration—8mm. users, at least, will welcome it! At the same time a slight shift in general colour balance is involved, together with an appreciable increase in the overall contrast; although this does not affect the casual user much, it may cause a few extra headaches to the serious worker and the professional, if prints from the original film are the ultimate aim.

Filter factors	
CC3, CC13	- No increase in exposure necessary.
CC4, CC14, Wratten 2A	- Open up 1/3rd stop.
CC5, CC15	- Open up 2/3rds stop.
CC6	- Open up 1 stop.

Correction filters for use with Kodachrome

Lighting conditions	Kodachrome Regular	Kodachrome Type A
Full sunshine, middle hours of day	No filter needed	Wratten 85
Slightly overcast	CC13 (Probably not needed unless the shot is to be inter-cut with others taken in sunlight)	Wratten 85 only (This filter cuts haze slightly, so extra correction is not necessary)
Dull (probably shooting at full aperture)	CC14; CC15 in extreme circumstances	Wratten 85 plus CC13
Early morning or late evening	CC3	Wratten 85 plus CC4
Long shots with atmospheric haze present	CC13 or Wratten 2A	Wratten 85 only (Add CC13 if mist present)
Photoflood lighting	Not recommended	No filter needed
4-watt lighting	Not recommended	CC4 (If voltage down or lamps are old, try CC5)



Sea Cadets' activities were featured in *River Highway*, the first film to be made by Bedford F.S. Production Unit. Three years' work went into the 25-minute film, a plea for the restoration of the derelict locks on the River Ouse. The Unit's labours were well rewarded at the recent premiere, however, when audience and Press alike applauded their achievement.

The best compromise answer to the problem is to try and shoot all the sequences of a production which are eventually to be intercut on the same batch of film, and have it all processed at the same time. Easier said than done, I admit, but if you want to produce good colour films, there are no short cuts to perfection.

If any retakes are necessary, it is worth while notifying the processing laboratory of the exact date on which your previous roll was processed. (In the case of Kodak, quote the number punched in the lid of the film carton.) They will then keep your film by until such time as the baths are giving exactly the same results as they were on the previous occasion, and you will have a good chance of getting a reasonable match between the two. Colour laboratories apply very strict tolerances to their processing, and if any of the numerous test rolls which are sent through every day fail to reach the correct standards, then all processing is stopped until the matter is put right.

Colour Patches a Help

The permitted margins are narrow enough to be capable of correction during subsequent printing processes, if you are going that far, and the use of a colour patch of each roll of film will give the printing laboratory a good idea of exactly what correction—if any—is needed to get a perfect answer. These colour patches are very useful for serious work, and are extensively used by professionals. Ilford supply a very useful card containing both primary and complementary colours and a grey scale; Kodak produce something very similar, although not in quite such a handy form.

Apart from control of general colour balance, the next hazard is control of contrast. All colour films have a very limited contrast range compared with monochrome emulsions. It is far

more difficult to keep everything under control with strong sunlight as the only light source, than it is when working indoors with more manageable lighting. A correction filter (if required for other purposes) reduces contrast slightly, but that is rather a half-hearted way of coping with the problem, and the only other solution is to make use of reflectors.

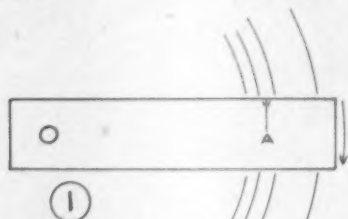
For exterior long shots, the best results are obtained by waiting for some white clouds to act as natural reflectors. But for close-ups more orthodox—and less time-wasting—methods can be used. The most usual form of reflector is an aluminium-painted board, and this gives a pleasant diffused light; the best efficiency is obtained when the reflector is held at a distance from the subject which roughly equals four times its width.

Neutral Reflectors

In an emergency, ordinary white card or even newspaper can be used, although their effective value is greatly reduced as they reflect the light in all directions. But whatever type of reflector is used, the most important thing to keep in mind is that it must be a completely neutral colour, or the shadow areas that it is filling will be tinted with the colour of the reflector. Card or paper reflectors often give this trouble if they are rather old, as they grow yellow quite quickly, even though the eye may not notice it.

Getting good colour balance and controllable contrast range are two important items in colour work, but the third item is probably the most vital of all—the necessity of achieving accurate and consistent exposure. To get this involves using some form of photo-electric meter, and there are two distinct methods of exposure determination; their respective merits will no doubt always be the subject of heated arguments between cine enthusiasts.

A Gramophone Groove Selector



By
HARRY
WALDEN

Here is a very accurate device which is easily made, involves no major change in the machine itself and packs away in a moment when finished with.

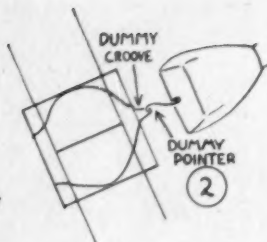
It will be more easily understood if I first describe an earlier gadget (Fig. 1). It consisted of a piece of cardboard punched near one end to press over the spindle of the turntable, with the other end overlapping the edge of the record. A groove was cut in the card with a sharp knife, as at A, shallow in the middle of the card and deepening towards the edge and the gramophone needle set in the groove, the needle point keeping the card stationary while the turntable revolved underneath.

Starting Right

To start at the selected point on the record, the card was pulled gently in the direction of the arrow. The needle slid down the groove and dropped gently on to the record but a new card had to be cut for each cue and it was accurate only to within two or three grooves. The idea of having the sloping groove on a slider which could be pre-set against a scale on the card was applied to the new device.

It is not good practice to drop a needle on to the disc even if the drop is very small—it is much better to use a dummy pointer on the end of an outrigger by which the pick-up can be supported (see Fig. 4). If this point slides down a groove, such as the one at A in Fig. 1, the needle can be gently lowered on to the disc.

All I needed then was a movable groove which could be set against a very accurate scale and a search for a cheap slide-rule brought me one for 5s. Essentially, therefore, the device consists of an outrigger on the end of the



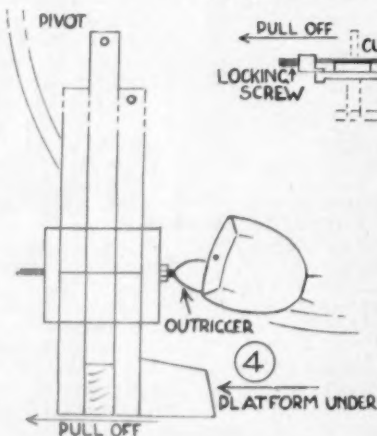
pick-up, the point of which can slide down a sloping groove. The groove is attached to the edge of the cursor of a slide-rule and the slide-rule is supported above the record and pivoted at one end so that the groove can be pulled away from the pick-up. The pivot, instead of being above the spindle of the turntable is, however, on the casing of the machine on the far side of the record as shown in the photograph.

For Extra Length

The spindle of the pivot on the far end of the slide-rule and the support for the small platform below the near end were both made from brass plugs and sockets taken out of a pair of 5 amp. two-pin line connectors. Holes in the wooden casing were drilled with care, slightly under size, and the two brass sockets were gently tapped in until flush with the casing (Fig. 5). The top ends of the brass plugs are already drilled to take flex and these were tapped to take 4BA rod.

In order to gain extra length, the middle scale of the slide-rule was pulled out a short distance, glued and screwed in place, with a small metal extension plate underneath for extra strength. A hole was drilled in the far end of the rule and a short length of 4BA rod screwed in. This rod was then screwed into the top of the brass plug which had been already tapped.

The slide rule was now plugged into the socket on the far side of the casing so that it lay



horizontally above the record. The height of the slide rule could be adjusted by screwing it up or down on the 4BA rod, and when the exact position was found a locking nut was tightened.

A small platform made of thin sheet metal was attached to the other brass plug by means of 4BA rod

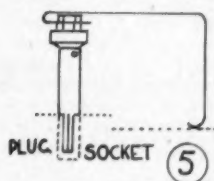
(Fig. 5) and was plugged into the socket in the front edge of the gramophone case. This supported the near end of the slide rule. Small adjustments in height could be made by screwing or unscrewing the 4BA rod in the top of the brass plug and locking the grub screw. The slide rule can thus be finally regulated to the correct height and provides a firm support to take the weight of the pick-up.

In order to discover where the two ends of the slide-rule should be set I had first made a mock-up, as in Fig. 2 with a loop of copper wire sprung over the cursor of the slide-rule to form a dummy groove and a wire hook fixing into the groove attached to the pick-up.

Positioning the Slide-Rule

The best position for the slide-rule was then found by trial and error so that, as far as possible the groove could be pulled away without imparting lateral movement to the pick-up. An estimate was also made of the required height of the cursor in relation to the pick-up and the height of the slide-rule from the casing at both ends.

The "groove" was made from a piece of 4BA rod about $\frac{1}{2}$ in. long. This was screwed into a tapped hole in the plastic edge of the cursor and fixed with a locking nut. The work had to be done carefully and the rod was fixed quite firmly.



Before being fitted, the "groove" was bent as shown in Fig. 3. The slot itself was cut lengthways along the top edge of the rod with a fine hacksaw and the top surface filed flat to remove the screw

threads, resulting in a perfectly clean groove.

A second piece of straight 4BA rod was similarly fitted to the other side of the cursor for use as a locking screw and the edge of the cursor tapped right through. The locking screw beds on to the steel pressure spring of the cursor and only needs to be thumb tight. This is most valuable when setting the cursor to a pre-determined reading. When tightened, however, the screw caused the cursor to warp but to overcome this the space between the rule and the face of the cursor was filled up by attaching several layers of rubber tape to the undersurface.

Safeguarding Records

The outrigger with a pointed tip was shaped as in Figs. 3 and 4 with the point made by turning over the end and filing to shape. The wide lance shape of the outrigger gives extra strength and also prevents the needle from being dropped accidentally on to the record but space must be left to allow the gramophone needle to be changed. The outer edge of the outrigger is very convenient for lifting the pick-up. The outrigger was fastened to the pick-up merely by gripping it between the top and bottom sections of the plastic casing and screwing up tight and prevented from slipping by a turned-up lip to the metal inside the casing.



The scale on the rule which was easiest to read was then selected and the others blotted out on the face of the cursor with strips of opaque white cellophane tape.

It will be noted that there is no mechanical play in any of the moving parts. The plug and socket, the cursor on the rule and the point in the groove should have no tolerances. The principal cause of inaccuracy is the record which has been made off centre, but this can be overcome by always dropping the needle in the same segment, by putting a white spot of adhesive tape on and then dropping the needle as the spot passes the tone-arm. If that fails, the spot is moved to another position and a further test made.

Fitting for Storage

When not in use, the slide-rule is unplugged and fits diagonally behind a clip in the lid, the end of the brass plug fitting into a shallow hole in the top left corner. The small platform is also unplugged and fits over the slide-rule.

To set the cursor, the record is started before the required point and the cursor moved slowly so that the groove follows the point of the outrigger. When the required start point is reached the slide-rule is pushed forward so that the point of the outrigger runs up the groove and the pick-up is lifted off the record. The position found is then tested, dropping the needle with the device and any necessary adjustments made. The scale reading is then noted.

As the logarithmic scale can be difficult to read, I find it easier to record first the numbered line below the cursor reading, then the number of unnumbered lines and finally an estimate of the place between the lines, e.g., 6/3/.6 which is three lines beyond the line numbered 6 and (.6) just over halfway between two lines. To set the cursor to a pre-determined reading it is easier to unplug the slide rule, set the cursor in the hand, tighten the locking screw and then replug into the machine.



Have You Tried a Focusing Lens?

8mm. VIEWPOINT

By DOUBLE RUN

The depth of focus with 8mm. is much greater than with 16mm., and so most 8mm. cameras are supplied with fixed focus lenses. These are perfectly adequate for general out-door work, but when one films indoors (and so has to use a large aperture) or shoots titles at a distance of a foot or two, supplementary close-up lenses become necessary. These can be a nuisance, and as all close-ups are not taken at the same distances, two or three of them are usually needed.

I prefer to use a focusing lens. Except for close-ups, focusing is not at all critical, and the lens can be used as a fixed focus one, if required, by setting the focus at about 15ft. It saves all the bother of supplementary lenses and is thus an encouragement to take more of the close-ups that 8mm. films so often need. Only the other day I watched an 8mm. fixed focus cameraman filming some puppets. He was working at full aperture, $f/2.5$, and so could not get nearer than six feet to his subject. A 16mm. film-maker with a focusing lens was meanwhile moving in to take some big close-ups. There was not much doubt which of them was likely to produce the more successful film.

Available as Extras

Although a focusing lens must improve picture definition, few manufacturers except Pailard Bolex seem to supply them as standard fittings. However, focusing lenses suitable for most other cameras can be purchased as extras. If you already have a fixed focus lens, it is hardly worth buying a focusing one as well, but if you are choosing a new camera, it is certainly something to consider. Remember to check whether the focusing scale is marked in feet or metres.

"Double Run" gave extra depth to one shot in his 8mm. production, *Better Late*, by showing a signalling scout in the foreground and the receiving scouts in the far distance. The film was made in collaboration with a local troop.

Part Exchange

Sound Track suggested some time ago in *A.C.W.* that "cameras can be traded in against more advanced models with negligible financial loss, providing the operator is reasonably canny or relies faithfully on one dealer for all his needs". While this may be true of cameras, it certainly is not true of projectors. I know this, because I recently considered exchanging my £68 projector (an M8R) for a new dual 8/16mm. model. I enquired at eighteen dealers to find out how much they would allow me for my present machine, in part exchange. This is the result of my enquiry: Two dealers offered £40, one £37 10s., five £35, three £34, £33, and £32 10s. respectively, six £30, and one £25.

The moral of this would seem to be: don't accept the first offer made you! Even the best one entailed a loss of £28, so I did the sensible thing and bought an inexpensive second-hand 16mm. projector. After all, my main interest is in 8mm., and no dual machine can be expected to project 8mm. as well as one that is designed solely for that purpose.

Ask for Comparative Demonstration

A number of people have written to ask me which 8mm. projector I would advise them to buy. I recommend the model I use myself, but point out that this may only be my personal preference. If anyone is hesitating between several attractive models, why not arrange for a dealer to demonstrate them side by side? If possible, persuade him to use the type and size of screen that you intend to use, and ask to see a spliced film projected. Then watch out for picture steadiness as well as for picture brilliance. It is worth remembering that the quality of films you expose yourself is likely to be considerably superior to any package films that may be used for the demonstration.

Projector Mix-up

The advertisement offered a Dekko 500 watt projector for £20. So an enthusiast wrote to the advertisers (an ex-Govt. surplus stores) asking them to send him the projector for inspection—but only if it really was a genuine Dekko. In due course it arrived, and he offered to buy it if the firm would pay for the cost of the few minor repairs that seemed necessary. They would not agree to this, but offered to accept £17 10s. The enthusiast accepted the offer, and then sent the

machine to the makers for an overhaul at his own expense. In due course, Messrs. Dekko advised him that the machine had *not* been made by them, but had been assembled from spare parts illegally removed from their factory, and was beyond economic repair. The purchaser at once wrote to the sellers, complaining that the projector was not a Dekko as they had claimed in their advertisement. They affirmed that it was and refused to take it back.

If you accept equipment *after* examination, you have no legal protection if it turns out to be different from the model or make advertised. So if you are not an expert in these matters, you should only buy from a reputable dealer who values his good name—and you should always look for a serial number. I am sure that very few dealers would treat their customers in this way, but when this sort of thing does happen, I think it is in our interests that we should hear about it



Coventry F.P.U. are using a home-made dolly for their current 8mm. story film, *A Fine Forty-Eight*, which tells the adventures of two soldiers on leave. The camera is a Cine Nizo.

Way Out West

Way Out West is a family film with a difference, entered for my "Children at Play" competition by Mr. D. Jenkins of Glasgow. It runs to 220ft. of pleasing Kodachrome, and features two little girls, magnificently clad in large sombreros and the appropriate colourful garb, who wander the range, cook their meal out in the open, prospect for gold and outwit a would-be robber (played, of course, by father, while a friend worked the camera).

The costumes and settings are most impressive, and although the treatment sometimes reminded me of *Go West, Young Man*, the film is quite out of the ordinary. Indeed, if Mr. Jenkins had written a script and used a tripod, it might have been really first class. It is important that every shot in a story film should serve some definite purpose, and it is obvious that the movie-maker who has considered and planned

every detail beforehand must always enjoy a great advantage over the man who has to decide everything on the spur of the moment. A script also tends to make continuity smoother.

There were charming shots of the girls, although very occasionally they seemed camera conscious. And my attention was sometimes distracted by edge fogging. I know that retakes are a nuisance, but with a film as ambitious as this, one cannot afford not to take them.

I particularly liked the sequence in which shots of a fleeing hen were intercut with shots of a pursuing girl, clutching a saucepan. Then Mr. Jenkins neatly bridged a time gap by cutting from a C.U. of two eggs in their shells to a C.U. of them frying in a pan. When there is such a strong visual link one does not regard such a join as a jump cut.

Another good idea was to present sub-titles in the form of a piece of paper pinned to a log background by a knife. Not many amateurs bother to design titles that fit in so well with the subject of their film. A good main title, for example, should set the mood of the film and interest the audience in what is coming. Plain white letters on a black background are not really very enterprising—so why not try using photographic enlargements, suitable drawings or superimposed scenes as your title backgrounds?

Hilly-Billy Records

A Kodak 8/55 camera was used for all but the few shots taken with an L8. Mr. Jenkins tells me that he usually plays hill-billy records when screening the film, and this sounds an excellent idea. He also says that he finds this sort of picture is much more enjoyed by visitors than the usual odd shots of the family. I can readily understand its popularity and am certain it must delight the audience for whom it was made. I,

too, thoroughly enjoyed watching his two children at play—and look forward to seeing them in an award winning film.

Mr. Egarr of Bradford sent me a pleasing little film, containing attractive close shots of sixteen-month-old Isobel. Although the camera (a Miller with f/2.5 lens) was hand-held, the pictures were steady, there was no unnecessary panning and tilting, and the photography was clear.

"Fireside" Lighting

There were some indoor shots of the little girl lit by a single photoflood from low down in front. Of course, the background came out dark, but the effect was not unpleasant. It occurred to me that if a window had not been visible in the background, the lighting would have resembled that cast by a fire on a winter evening.

If you have only one photoflood, you might experiment with this "fireside" lighting. It



This production still from *The Maggie* makes a refreshing change from the usual scenes of scores of technicians and crowds of curious bystanders. But then this is a personal film, a film which shows more affection for its subject and setting than any "mammoth" production could hope to do.

AT YOUR
CINEMA

These films prove that the **Simplest Plots are Best**

By DEREK HILL

The best plots are the simplest plots; if you can summarise the theme of a film in a single sentence, it's usually a good indication of a well-constructed script. An involved story is more likely to confuse audiences than intrigue them; with a single theme as a basis you can give an extra zest to comedy and an extra tension to drama. The strongest main thread for both comedy and drama has always been *conflict*—which doesn't mean mere physical conflict between two people. The theme of *The Maggie* for instance, is simply the conflict between the hustling methods of American businessmen and the calm philosophy of unsophisticated Scots.

A valuable cargo of materials for an American executive's home in the Western Isles is mistakenly shipped in a disreputable "puffer" boat, the *Maggie*. The *Maggie*'s crew of four—skipper, mate, engineer and boy—are determined to carry out the commission. When the American discovers what has happened he is equally determined to retrieve his cargo and have it transported in something less likely to sink or explode. The battle of wits which follows shows the Scots to be more wily than the American supposes—but though most of the humour is at his expense, he is presented as a sympathetic character. Indeed, he finally fosters so much respect in the *Maggie*'s crew that they rename their boat after him.

This is certainly the best British comedy since *Genevieve*, which had the same script-writer, William Rose. Paul Douglas as the

American, Alex Mackenzie as the skipper, Abe Barker as the gnome-like engineer, and young Tommy Kearins as the boy could hardly be bettered. The director, Alexander Mackendrick, was responsible for *Whisky Galore*, and again he shows his affection for the Scottish scene in the beautiful location work. Practically the whole film was produced on location—in the Isle of Islay, the Crinan Canal and Glasgow.

The film's main theme is so well maintained that we are always anxious to know the crew's next move to outwit the American. Although there are plenty of "asides" and embellishments, every incident is related to the main thread, and they are all used to comment on the conflict of haste versus placidity.

Wiles and Stratagems

Perhaps the funniest sequence—and one of the most neatly edited—shows the *Maggie* ripping up a derelict pier. The crew have been forced to unload the cargo and put it ashore. The American waits for a cattle boat to call and take the cargo from the end of the old pier. But the boy notices that if the *Maggie* is left anchored where she is, the rising tide will lift her bows under the planks of the pier and force them up. And if the pier is ripped in half, the *Maggie* will be the only boat able to get at the cargo...

As Paul Douglas waits impatiently, he hears a sudden roar; he looks in astonishment at the cattle at the end of the pier; we see a C.U. of

a cow staring blandly at Douglas, then a C.U. of Douglas, still puzzled. The roar is repeated—and changes to a groan; the planks of the pier start to bulge and snap. The wild confusion of the sequence that follows is irresistibly funny—but there is nothing confused about the inter-cutting of crew, cattle, pier and frantic American which so skillfully aids the comedy.

The "thing-upon-thing" technique is particularly suited to comedy; after the tension of expectancy comes a sensation of relief, always conducive to laughter. This is the principal reason that dramatic tension is such a difficult quality to maintain for any length of time. After each climax audiences tend to smile, if not laugh, at their own feelings of relief—and if the tension has been particularly gripping, they laugh at the sigh that goes up in the cinema.

The success of *The Wages of Fear*, Clouzot's Grand Prix winner at last year's Cannes festival, is such that it is only towards the very end of the film that one begins to wonder whether the drama has been at all overdone. A long introduction brilliantly establishes the atmosphere of a sunbaked oil-town in Central America, where the down-and-outs of a dozen nations live on their wits.

Nightmare Journey

Eventually a job offers itself to four men reckless enough to drive two truckloads of nitro-glycerine 300 miles along a hazardous road. The reward is 2,000 dollars; the risk is that a single jolt will blow a truck into oblivion. Even so, the men fight for the job—and one who doesn't get it hangs himself. The four "successful" drivers are lived rather than acted by Yves Montand, Charles Vanel, Folco Lulli and Peter van Eyck. The majority of the film concerns the dangers that beset them on the road. The construction is simple but effective; scenes of action alternate with scenes which point the characters' relationships with each other.

Few films have ever gripped the attention like *The Wages of Fear*. For more than half its length I sat on the edge of my seat. Yet much of the technique is conventional enough; big

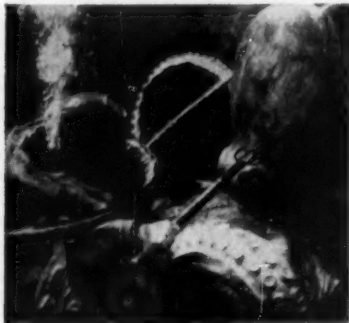
close-ups of tapping fingers, sweating faces and trembling hands are used to create tension; the cross-cutting from one truck to the other is quite straightforward. The film's power is mainly due to its relentless insistence on its theme. We are never allowed to forget the imminence of sudden death. Indeed, despite the dramatic treatment which each obstacle on the road receives, one truck is eventually almost summarily dismissed.

Montand and Vanel are talking in the second truck; as Vanel starts to roll a cigarette, the tobacco suddenly vanishes from the paper. At the same instant there is a strange flash of light. Driver and co-driver look at each other questioningly. The roar of an explosion reaches their ears. Far ahead a huge cloud of smoke billows upwards.

Rhythmic Cross-Cutting

Notice, too, the final sequence. The only survivor of the nightmare journey is on his way back with an empty truck. He starts to waltz the truck backwards and forwards across the road, in time to a radio band; the girl who is waiting for his return is waltzing to the same tune 300 miles away. The two scenes are cross-cut, gradually increasing in tempo. Suddenly the girl faints; at the same moment the truck hurtles into a ravine. Against the memorable last shot of the corpse in the blazing wreckage, the truck's siren wails mournfully.

Incidentally, London's invaluable Academy cinema, the first to present *The Wages of Fear*, has been sumptuously redecorated. The most



How to annoy an audience: the hero of *Beneath the 12-Mile Reef* is attacked by a giant octopus, which pulls him into an inky cloud. We wait for an exciting fight—but the hero reappears on the surface a moment later without even commenting on the fate of the monster.



"No, I said back—get it back, will you? Back!" The Maggie may be an erratic form of transport, but she makes an excellent crowbar-cum-battering ram. Too late, the American businessman (Paul Douglas) realises he has been outwitted yet again.

welcome innovation, and, I believe a unique one, is a screen masking device controlled from the projection box. The touch of a button alters the screen to wide screen dimensions—and we are assured that every film will be shown in the ratio for which it was shot.

Remember *Farewell To Childhood*? The first professional film devoted to this theme and the inner conflicts of adolescence (notice how "conflicts" keeps cropping up?) is *The Member of the Wedding*, directed by that expert

craftsman, Fred Zinnemann. Twelve-year-old Frankie Addams (Julie Harris) is desperately lonely; she has only a small boy (Brandon de Wilde) and an old negro housekeeper for company. She feels she must be able to say "we" and mean something by it, must belong somewhere, must, in short, be a "member".



The bewilderment of a growing child is beautifully—if rather noisily—portrayed by Julie Harris in *The Member of the Wedding*. Eight-year-old Brandon de Wilde, even better than he was in *Shane*, accepts her strange behaviour with the simple comment, "Frankie's going crazy."

But a member of what? All she can think of is her brother's wedding, which so fascinates her that she plans to run away with the couple on their honeymoon.

Here are all the wild rages, sudden ecstasies and absurd remorse of near adolescence. The film is set almost entirely in the cluttered kitchen and it has been criticised as being too theatrical. (It was adapted from a Broadway success which starred the same three principal players.) But I think Zinnemann has treated this study cinematically throughout. Huge close-ups stress the girl's soliloquies; unexpectedly, someone makes a remark, and the angle changes to a general medium shot as the girl comes swiftly back to earth.

Too Forceful?

One thing that undoubtedly is theatrical is Julie Harris's performance; but then Frankie is surely a theatrical personality. Otherwise she would never give voice to the emotions that remain unspoken thoughts in most adolescents. All the same, a rather quieter performance would have added power to her stormy moments simply by force of contrast.

The film's weaknesses occur when it deserts its subject. At times, Berenice, the housekeeper, dominates the theme, and quite unforgivably the conclusion emphasises her troubles at the expense of Frankie's. By keeping a little closer to its subject, this exquisite film might have been a masterpiece.

3-D and CinemaScope still haven't given us anything remotely comparable to any of the above three films, but their latest achievements should be recorded. *Kiss Me Kate*, based on the stage musical which in turn drew on *The Taming of the Shrew*, uses its extra dimension principally to pelt the defenceless audience.

Inspiration, vitality and humour, essential to any musical, are sadly lacking, and Howard Keel and Kathryn Grayson are better singers than they are players. Ann Miller only just manages to triumph over the feebly staged dance sequences. And even Cole Porter's songs seem a little filleted.

Plumbing the Depths

I should have thought 3-D a wonderful gift to any choreographer. Let's hope we shall yet see Gene Kelly show us a real "deepee dance". Meanwhile we are given nothing more than an occasional hint of the possibilities by George Sidney's *Kiss Me Kate*, although the quality of its 3-D colour photography is well above the average.

Beneath the 12-Mile Reef hints that director Robert D. Webb has realised that actors don't have to spend all their time on couches to fit the 2½:1 CinemaScope screen; they can also swim. The embarrassing story concerns a feud between sponge fishermen in Florida. The



Clouzot's philosophy of bitterness and despair makes *The Wages of Fear* an agonising film to watch, though his skill as a director puts it in the not-to-be-missed category. Here Yves Montand pulls his co-driver, Charles Vanel, from the pool of oil where he has just relentlessly run him down with his truck.

performances, without exception, are as deplorable as the plot, and most of the cast tackle their "Greek" accents as if they had studied under Chico Marx.

But—and fortunately it's quite a big but—the underwater photography is remarkable; only when the action is on land is the film akin to a fish out of water. I found I could only breathe easily below the surface. An Aquaflex, a French underwater camera, was used (with an anamorphic lens) to get these scenes; the colour is unexpectedly delightful, and the fish (which were coaxed with music, according to the publicity story) compensate for Robert Wagner, Gilbert Roland and the other humans who flounder so pathetically.

In the same programme, *Vesuvius Express* gives a striking example of what CinemaScope can achieve with panoramic scenic views. This short travelogue is spoilt by a commentary which includes phrases like "Julius Caesar would never have believed it" and "Verdi, Mister Opera himself."

Playing Around with Tripods

and sundry other matters

By DENYS DAVIS



A sturdy tripod ensures your production being on a firm footing. Members of Wednesbury C.S. took no chances in making their 16mm. film on road safety.

1st March. This is going to be a very busy month. The major activity will undoubtedly be the organisation of the Federation's film competition, but there's quite a lot of odds and ends left over from last month. For example, some titles have to be reshot. Nothing is worse than having to go over the same ground twice for ordinary shots, but titles are the limit! When planning to make a film, I have found it advantageous to tackle the hardest shots first, with titles right at the top of the list.

Last week I heard a group of amateurs say that they were just "half way through" their film. That, of course, is rubbish. No film is ever half completed for, unlike sausage making, any effort involving skill and artistry must introduce many intangibles. By tackling the harder parts of a film at the outset, I am encouraged to complete it by kidding myself that I am on the right side of half way through.

Almost in the Dark

These titles have to be shot again because the last lot were edge-fogged. It would be convenient to blame this on the processors but, in all honesty, I cannot. Rather late at night, I had taken off the camera lid to make a dissolve. I lifted out the film and rewound it by hand to an original starting mark. Although it seemed pitch black at the time, I had left the landing

light on outside, and it let in a tiny glimmer at the top of the door.

It was only because the film wouldn't behave itself in the dark that the job took longer than usual. By then my eyes had become accustomed to the dark and I could just see the faint light. While I only noticed it after at least five minutes, the film was picking it up all the time and becoming progressively fogged.

Try a New Trophy

6th March. Many clubs have their own challenge trophy for members' films; you may be interested in a bright idea from one London society. Instead of the usual little shield-shaped tags nailed to the wooden base, this group have inscribed each winner's name on a silver replica of the film gauge used to gain the award. Each tag comprises a copy of a single frame of film—somewhat larger than the actual thing—complete with sprocket holes. They have been modelled in silver and then engraved in the usual manner.

8th March. Richard suggests a good gadget for the Diary. Three of us were all crouched around my tripod, raising it for the next shot and this involved a certain amount of chit chat between us to get it level. He suggested that I should buy three tape measures and fasten them along each of the legs so that all the extensions could be set to the same level mark.

The shops are closed as I jot the idea down to pass on to you, but I hope to get three of those narrow tapes that were sold in little cases complete with a spring device for rolling them up. I haven't seen any of these for ages but if a set can be found they will be ideal. Even with ordinary tape measures, the idea is essentially practical and worth putting into use. I shall fasten them to the legs by binding each on with clear Cellotape.

Quite an Argument

Incidentally, I was having quite an argument about tripods with a lone worker friend earlier today. He is one of the "never use 'em, old chap" brigade and I'm always on to him about his films. It is not that he hasn't the ideas—he has; but he will shoot off the cuff without having a completed film in his mind. Then, probably because I nag him, he has pangs of remorse and belatedly edits his films down to a presentable length. They are all the better for the editing, of course, but this method involves an expensive waste of film.

My contention is that if only he would buy a tripod, he would think before pressing the

button—and that would soon save him the cost of the tripod and a great deal of other equipment as well. It is this “you press the button and we’ll do the rest” attitude that is the death of creative film making. So the argument continues. . . .

10th March. Spare time seems to be at a premium these days, but if you are really interested in film making, here is a scheme that might appeal to you. In conjunction with the B.F.I., the I.A.C. and the F.C.S. are proposing to launch a “pilot” scheme which, if successful, may lead to a nation-wide plan to interest young people in practical film making. Centres tentatively suggested for this include Birmingham, Manchester, Reading, Chingford, Stamford Hill, Brighton and Oxford.

We hope to encourage lone workers or individual club members to spare a couple of week-ends in demonstrating the basic principles of amateur film making. This would include the care and handling of a cine camera, choice of film stock, simple scripting, editing and possibly elementary lighting for indoor filming.

It is not enough to know how to do these things—most of us can handle a camera—but you also have to marshal your thoughts on the subject and present them interestingly to your young audience. The final stage would be to stand by while your pupils make their own film.

A Helping Hand

Naturally this would be an extremely simple one, and if you are interested we can arrange to show you others that have been made from start to finish by youngsters who received similar instruction. Many of these are surprisingly good and we hope that by interesting youngsters in amateur cinematography, more will participate in this hobby when they grow up. It is our job to see that they are “bitten by the bug” at a tender age!

If you happen to live in any of these areas, and own an inexpensive cine camera that you would be willing to handle yourself for demonstration purposes, please drop me a post card c/o A.C.W. If you feel, as I do, that this might be a worthwhile scheme, we can send you further particulars.

11th March. Here’s where I keep a promise. Last year, the good folks down at Cannes asked me to remind you about now of their 7th Amateur Film Festival which will take place

from the 4th-14th September. That seems a long way ahead, but I mention the date now in case you would like to combine part of your summer holiday with a visit to the Festival.

I assure you it is well worth a visit and I very much hope that we shall see more British films entered for this competition. In this case, you do not have to have won an award in a British contest to be eligible, so it is a good chance for unsuccessful entrants to our competitions to work off steam.

But if you do send them your film, be sure that it has sufficient appeal for a public audience. A purely personal family film will not do unless you have made it with this greater audience in mind. There are many prizes to be won outright and a free fortnight’s holiday for two for the winner. Last year, John Daborn got it with his *History of Walton*, so I feel we should back him up with a strong British entry this year.

Cutting Comments

25th March. This is a perfectly true coincidence. The cine club in Milan send me their monthly magazine—a most lavish affair on art paper with many illustrations. Among their own cups illustrated in the latest issue is a special trophy for the best edited film. This year’s award has just been won by a bright little film that I described in *A.C.W.* recently, *Comica di Altri Tempi*. Instead of a cup, they have a trophy comprising a pair of silver scissors with a length of metal film entwined between the blades. After all the fuss over my recent comments on unedited films, I felt that it would be rather nice to have a similar trophy over here to encourage editing in this country! Who knows, it might make someone shorten his old productions just as an experiment. . . .

And now for the coincidence. Before I had time to mention this to anyone, George Watts rang up to give me first refusal on a similar trophy he has made himself to encourage the same virtue in amateur film makers. He was astonished to hear that someone had already had the same idea, and seemed really pleased to know that I would certainly welcome such a trophy. And again, just by coincidence, I’m putting the finishing touches to a competition for short, edited 100ft. films with a prize of ten guineas worth of cine equipment. The trophy will make a handsome complement to the cash prize; I’ll be telling you more of the competition in next month’s *Diary*.



Leicester and Leicestershire C.S. were complimented by the audience and the local Press on their presentation of the 1952 Ten Best. Over 600 people attended the two performances, and “the general feeling was that the films were a big improvement on previous years’ entries.”

Making a Film to Music

No, it's not a new idea—in fact, it's almost as old as the cine movement itself. But *Floral Fantasy* does achieve something new; real flowers, real fishes and real butterflies have been animated into the rhythms of Tchaikovsky's *Waltz of the Flowers*.

By
JOHN
DABORN

A mirror set at an angle, an ordinary 150 watt lamp, a silver screen, a spot, several colour filters in the form of a colour wheel and a few petals of regal phlox; with this equipment, a little ingenuity and a lot of imagination, John Daborn filmed a sequence showing ballerina-like petals dancing against a blazing background of changing colours.



Daborn used Kodachrome A and D from stocks of different batches for *Floral Fantasy*, so the exposure meter hardly left his hand—except when he was keeping his fingers crossed. Here he prepares a pattern of butterflies on the turntable of his home-made animation table.

A *chanson filmée* is what the French call it, and if we use the term here it is an acknowledgment of the fact that such films are becoming increasingly popular on the Continent. In plain and rather roundabout English, it means a film made to match and interpret a gramophone record. The idea of making one had always appealed to me. The music is there, ready for you, and it helps to set the imagination working.

But I wanted my *chanson filmée* to be a little different. I wanted it to be not merely illustrative in the factual, objective sense, but a picture which would evoke *mood*. I visualised it as a series of abstract shapes as well as formal ones, and that meant the animated cartoon technique. But cartooning is a longwinded business. I wanted to make this film economically—I had some colour stock left over from an earlier film—and without devoting too much time to it. Still, couldn't *real* things be dealt with in the cartoon manner? I thought they could.

It was one sunny afternoon in a garden ablaze with flowers that the idea first took firm shape.

Tchaikovsky's *Waltz of the Flowers* glided round my mind. And there, all around me, were my "actors", waiting to be animated. I hurried indoors and played over the record—two, three, four times. A sketchy impression of visuals began to emerge. I picked up a pencil, scribbled out the opening shots right away, loaded the camera, went back into the garden and started shooting.

As I had tentatively planned it, the film would show a number of shots of flowers in full bloom. Well, these would have to be the scenes to be taken first. The seasons don't wait. Nor does the closing date of the Ten Best. I knew I should have to work pretty fast because I did not expect to be able to get down to the film properly until early November, some three months later. But in the meantime I played that record over and over again until, goaded beyond endurance, the family threatened to smash it!

The music set the mood and tempo; all I had to do was to think up and synchronise some sort of interesting action. It was as simple as that!

The opening bars suggested spring or early summer, and there seemed to be an autumnal mood towards the end, building up to a climax (perhaps a wild dance) with all the flowers finally collapsing and wilting away. That was fine—but how about the middle? I felt I ought to vary the theme from flowers alone—so I decided to introduce living subjects, such as fish and butterflies.

Zooms and Pirouettes

Here is an outline of the completed film. The opening scenes show flowers coming to life with some general shots of the flower-beds. The camera zooms into one of the flowers; it explodes, revealing ballerina-like flowers dancing round a central figure. They pirouette on a glass surface that constantly changes colour while they remain white. The music takes on a note of sweetness, and we see a flower floating gently down, spinning and twisting, until it lands in a kaleidoscope of mirrors. More spinning and more colour changes are reflected several times in the mirrors.

Eventually the spinning flowers turn into butterflies, changing from one variety to another, and ending in a riot of different species. As we return to the single flower (a *Rudbeckia*), it becomes distorted, giving an underwater effect, and we find we are among tropical fish. Tracking swiftly through them we come to a group of yellow flowers. They change to red; autumn is here—we see the leaves in various stages of colour transformation.

Increased Tempo

As the music builds up to a climax, the colour gets richer. A dead leaf is blown from a twig and joins other leaves and flowers swirling about in front of the camera. The flowers dance round in a field of red, finally diminishing to a single flower which is followed through circles of other flowers which change colour all the time. Then the tempo increases by quick cutting of big close-ups of flowers, until finally they die of exhaustion. The action takes only 100ft. of film and, as you can appreciate, the tempo is quite fast—but if this is a fault, perhaps it's one on the right side.

The opening sequence will, I think, give an adequate idea of the technical trickery that went into the making of the entire film. The three credit titles were related by mixes, and a shower of coloured confetti falling across the screen was superimposed over each mix. The flowers coming to life were all filmed with the camera upside down. By plucking a number of petals every few frames, using stop motion technique, the flowers seem to grow in jerks on the screen when the shots are spliced in the right way up. The stem appears, followed immediately by the

centre, and then the petals pop on one after another. This trick was repeated with a cluster of alyssum flowers by trimming them with a pair of scissors for each shot, until there was nothing left. The result is comparable to those time photography shots.

Clusters of regal phlox appear, roses spread across the screen, and we see the entire flower bed. The camera races over the herbaceous border (achieved by holding the camera over the flowers and waiking as smoothly as possible) and tracks swiftly into a group of nasturtiums (a tracking dolly for this). Two big close-ups follow, of the flowers moving very slowly. Slowly pushing the camera on a dolly, panning slightly to keep them central, has the effect of making the flowers stand out from the background.

Camera Contortions

Flowers swirl round and we zoom into one which suddenly explodes. The swirling shot was hand held, the camera being rotated and moved towards the subject. Hand-held shots are predominant in the autumn sequence, the slowly moving foreground objects lending impressive depth to the picture. I did a knees-bend act or leant from side to side on the hips to get the movement. (I did this *only* for a planned effect—I don't normally shoot my films like this!) The "explosion" of the flower was animated in about 8 frames, by simply pulling the petals off and moving them outwards.

The mood changes to the semi-abstract. The ballerina petals from the regal phlox dance on a mirror set at an angle and lit by an ordinary 150 watt lamp. Reflected in the mirror was a silver screen on to which shone a spot, with



The back-room boys at Leicester & Leicestershire C.S.'s recent 1952 Ten Best presentation really were in the back room! This impressive looking stage colour lighting panel was among the amenities of the Y.M.C.A. projection theatre in which the show was given. Have you decided where you're going to show the 1953 Ten Best yet? Details of how to apply for the programme are given on page 40.

several coloured filters arranged in front in the form of a colour wheel, as shown in the photograph on page 69. As this was rotated, so the colours changed, and since the spot was not actually lighting the "ballerinas", they remained their natural colour.

In Reverse—By Accident

For another shot the background was kept dark and the white petals were lit directly by the spot. The colour wheel was rotated, increasing in speed. The ballerinas' petals were animated in a circle by picking up each one, giving it a slight twist, and placing it about half an inch on. Getting this right was rather a tricky job, as nine times out of ten you find that on the screen the subjects appear to move in the reverse direction—just like those cartwheels which often seem to be going backwards. In a repeat cycle like this it is wise to move the object one-third of the distance to the next one, so that it takes three moves to complete a cycle. In my shot I didn't trouble all that much, and the petals go forwards, backwards, and even stand still.

As for the flower floating gently down through space, this effect was made possible by a piece of black cotton, twisted to make it spin. The keen observer will notice that the tread comes out quite nicely in the kaleidoscope shot in spite of my efforts to keep it lined up with the edge of a mirror!

Another trick which has many uses is the "underwater" effect. This is produced by a piece of flemish glass; a long sheet was held as near to the flower as possible for a few seconds and then was lifted towards and across the camera lens, slowly at first but with increasing speed. This gives the effect of the flower undulating and becoming more and more distorted.

Button Jabbing

The cameras used were a 16mm. Ensign Kinecam fitted with an f/1.9 Wollensak lens, and the Agfa Movex animation camera that I used for *The History of Walton*. I was able to do quite a number of the animation shots on the elaborate home made rostrum by using sheets of glass on various planes, a turntable, and tracking facilities. The dissolves were very easy to control by using an exposure meter, a dimmer and, of course, single frame.

Single framing with the Ensign was not so very difficult, and having now done quite a lot of it on the camera, I can claim that the following method is quite satisfactory. I set the speed to 8 f.p.s. and jab the starting button down long enough to take a single frame. A good steady tripod is essential and care is needed to expose only one frame each time. The shutter speed becomes approximately 1/10th of a second, so I simply close down one and two-thirds stops.

I filmed indoors and outdoors and as I was using up some left over Kodachrome, I found that before I had finished I had both A and D stock (with and without correcting filters) both British and American and all of different

(Continued on page 104)

Camera Shuffle

Do you suffer from creeping camera shuffle? It periodically afflicts lone workers, but with club members it is almost an endemic disease. This is the way of it...

The director describes the shot he is about to take. The cameraman, true, loyal, stout-hearted fellow that he is, sets up his inspiring box of tricks and points everything in the right direction. "O.K. for camera," he shouts, if he's that way inclined, or perhaps he just grins sheepishly and whispers that he's ready.

The director, having by now presumably organised his cast and background into some vague semblance of order, peers through the viewfinder. "Fine," he comments, and fine it undoubtedly is. The frame edges, according to the finder, will contain the set-up, the whole set-up, and nothing but the set-up.

It is at this point, as the director turns back to his cast for a run-through, that IT so often happens. Somehow, with acrobatic agility and unconscious cunning, the cameraman manoeuvres himself, his camera, his tripod and all some eighteen inches backwards to make quite sure he gets the whole scene safely in without any overlap.

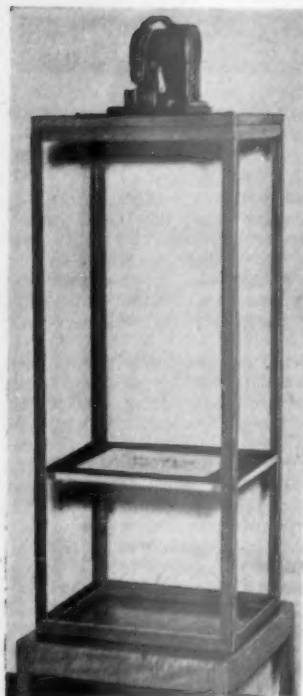
Too Much To Spare

That, of course, is not really his intention. I am perfectly prepared to believe that no cameraman is ever quite responsible for his actions at a time like this. I've known it happen in professional studios, except that there they only have to swop lenses. But whatever the method, the result is equally diabolical.

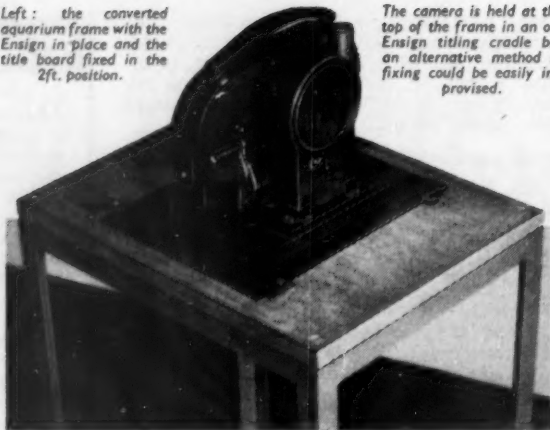
Back from processing comes that shot, beautifully exposed, acted and directed. But why isn't it quite...? Somehow it seems sort of... We expected it to be more... The reason why it does not look as it was intended to look is, of course, the slight superfluous border and all its little distractions. At best it means that the action is further away, reduced in size and thus in effect. At worst it can mean ruined composition, indistinguishable actors, and even "See the old boy in the top right corner?"

The cure? Well, there are some highly effective ones. You can stand the cameraman backing on to the extreme edge of a nettle-bed, bonfire, or cliff. Indoors it's not so bad, for he's usually already rammed up against the piano. If he isn't, ram the piano up against him. But, naturally, all this can be saved by taking a second look through the finder immediately before shooting. Your cameraman won't like it, for he's bound to feel slighted. He'll feel even more than slighted if you find him in a different position the second time.

LYNX.



Left: the converted aquarium frame with the Ensign in place and the title board fixed in the 2ft. position.



The camera is held at the top of the frame in an old Ensign tilting cradle but an alternative method of fixing could be easily improvised.

I Made a Vertical Titler for Only £2

By D. C. RAMSDEN

A vertical titler has many advantages over the horizontal type. The one I made has also the advantage of simplicity and rigidity, two virtues which outweigh the fact that it takes up a little more space when not in use. The basis of the titler is a metal aquarium frame, 12in. x 15in. x 36in., which cost 25s. A piece of $\frac{1}{4}$ in. wood is fastened to the top of it to hold the camera vertically. I used the cradle from an old Ensign titler in the centre of the wooden top to support an Ensign camera, but it should not be difficult to arrange a method whereby any camera can be placed centrally in exactly the same position each time the titler is to be used.

Fixing the Title Board

Next a piece of 5-ply wood (4s.) was cut to size to fit just inside the four uprights of the titler to form the title board. Four holes were then drilled in the uprights so that the distance from the camera lens to the top of the title board would be 2ft. (This was the nearest focusing point of my lens.) Other holes were drilled at 2ft. 3in. and 2ft. 6in. Several methods could be employed to attach the title board to the uprights. In this instance, angle brass about 1 $\frac{1}{2}$ in. long was screwed to the base of the title board, and then drilled and tapped to take a 4BA screw, to register with the holes in the uprights. (An easier way would be to drill holes

in the brass to register with those in the uprights, using nuts and bolts to fasten together.)

The title board was then fixed in the 2ft. position, the bolts nearest the bottom edge being made quite tight, and the other two just finger tight. (This precaution means that the title board will always come into the same position.) Next I tackled the problem of centring the titles. First a white card the size of the title board (a photographic mount was just right) had 2in. squares drawn on it in black pencil, and numbers stuck inside these squares for identification. They were the stick-on kind used by auctioneers. This card was then laid on the title board.

Trial and Error

A length of positive ortho. film (the sort that can be bought very cheaply) was loaded in the camera, and about five feet exposed. The titler was placed near a window and daylight used for this. A second shot with title card in the base of the titler was taken at 3ft. The film was developed, and the two lengths made into loops. The first loop (taken at 2ft.) was placed in the projector, and the image projected on to the title card, which, of course had been removed from the titler. By trial and error, the card was moved and the focusing adjusted until the image from the projector coincided with the lines and figures on the card. The card was supported in

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Fourfold F.S.'s Unit 1 recently spent two Sundays in a local cafe, shooting material for their current production which has been re-titled *The Unsuspected*. (The original title, *Recoil*, was dropped—it had already been used for a professional film). The microphone boom on the left is something of an innovation in amateur cine circles but a familiar touch is present in the club's notes on the still, which tell us that the director is here doubling for an actor who couldn't turn up!

Odd Shots

By

GEORGE H. SEWELL, F.R.P.S.

Do You Use a Stop Watch? A fellow I met the other day told me that a stop watch was one of the most useful film-making gadgets he had ever bought. At one time, in spite of the most careful planning of his film-play scripts, he never could get his pictures to the right length and balance. It was one thing, he said, to write down a series of scenes in a script, but quite another to ensure that they could be kept within a given screen time. So, being a painstaking sort of a chap, he adopted the practice of rehearsing the scenes to himself in his workroom, walking them through and timing himself with his stop-watch.

Very often he found that the scene would run much too long, so he either varied the action or entirely rewrote the sequence until he had got down to something near the correct length. He maintains that this not only saved time and film wastage during shooting, but also gave his films a certain tautness of construction which had won much favourable comment. Of course, not everybody could work in this way, but the method may commend itself to many of you.

Projection Standards. The other evening I went to one of London's most respected learned societies, feeling greatly honoured because one of my films was to be shown there. The projector was first class, but the screen consisted of a muddy-grey aluminium painted patch on a rather undulating wall surface. The

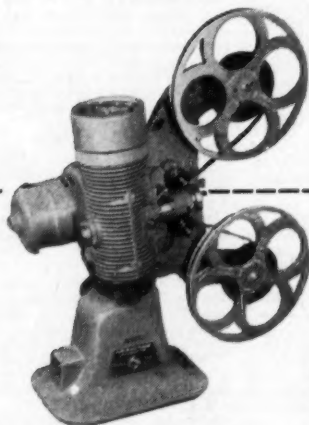
films were certainly shown in focus and racking was properly attended to, but one 16 f.p.s. film was put through at 24 f.p.s. and nobody seemed to understand what was wrong. We were allowed to see the change-over cue numbers on every sound film, and every film without exception was allowed to run out until there was a white flash on the screen.

When I spoke to the Secretary later he admitted that the screen had been like that since just before the war, and said he was really rather glad at being given some advice upon improving it. It still beats me how people of high intelligence can seem oblivious of such shortcomings. Incidentally, if you want to see just how 16mm. *should* be projected, take any opportunity that is offered to you to visit the Royal Geographical Society.

The New A.C.W. May I say how much I welcome this new and better *A.C.W.* Ever since its first issue in April 1934 (to which I contributed an article) I have watched the many changes in make-up and format of our magazine. In the issue for June 1941 (which, incidentally, referred to dislocation of distribution of the magazine due to air raids) appeared the announcement that *A.C.W.* would become pocket-size; and from the following issue it assumed the format that has become so familiar to all of us. During all this time the editorial staff did an outstanding job under some diffi-

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which money raised by the students' activities is put.

Amateur documentaries often forget the whys and wherefores of the things they show. Not so *The Story of Panto Week, 1953*, one of the Ten Best to be presented at the premiere. This frame enlargement is from a sequence showing the uses to

culty. The extra few square inches and the better paper will give the lads a chance to go to town. You lucky readers!

8ft. Pictures with 200 watts. Yes, Mr. Sansom, I did say that the 1935 Gebescope produced a satisfactory 8ft. picture, but I am not sure whether I should hold the same opinion today. Undoubtedly projection optics and light efficiency have generally improved since those days and in 20 years one's standards of criticism harden. In those days it was still a little remarkable to be able to show movies at home at all.

Compared with my old films of those days, those today seem to be denser and to have a better tonal range. While they call for greater projection efficiency to produce the same brilliance on the screen, better picture quality results. Generally speaking, colour film also

requires a better light output from the projector. But on the other hand, many people use a projector too powerful to give the best results for home use. 750 watts and 1,000 watts for 16mm. projection, for instance, are only necessary for public and semi-public shows. A too brilliant picture will be deficient in high-light quality and much more prone to flicker.

Communal Gaiety. Last month's report of the I.A.C. Convention refers to *Gaiety of Nations* as being my own production. This is not quite correct and in common justice it should be pointed out that the film was made in association with Mr. J. Ahern, F.R.P.S.

Film Landmark. The March programme of the National Film Theatre included four showings of Dziga-Vertov's *The Man with the Movie Camera*. This Soviet film director of the "great" period of the 1920s introduced the technique of what he called the "Cine-Eye", using the camera to watch the realities about him, and choosing the most characteristic moments in which to record them. To quote Paul Rotha, "The method is a scientific experimental study of the visible world . . . The roving lens of the camera can and does go everywhere and into everything." Here is a method of peculiar interest to the intelligent and imaginative amateur. It cannot now be regarded as new, but few have exploited the technique so well as its originator.

Best—No, Worst

This is the season when amateur film critics start sharpening their pencils in preparation for the Ten Best premiere and the films' subsequent tours. Doubtless the judges' comments on the 1953 winners which appear in this issue will be as warmly supported and as hotly contested as in previous years. Who is right? Where does criticism end and personal taste begin?

The judges' annual arguments over the last few competitors for places in the final Ten show once again that no firm line can be drawn between personal preference and the application of critical standards. A film can break every rule of technique and still be an unqualified success; the first impression it makes must be the starting point for criticism. (Of course, if a film makes no impression at all, critical standards applied to each aspect of its production soon disclose the reason for its failure.)

Personal

But how personal a thing that first impression can be! The comments we receive on each year's Ten Best show an extraordinary diversity of taste. Six of the seven of the 1952 films circulated were described as being both the best and the worst in the programme! Here, for example, are a few extracts from recent letters on the 1952 Ten Best which make a fascinating, not to say a bewildering, comparison.

Fishers All "seemed to meet with the

most applause and was highly praised, particularly for the quality of its photography and continuity." (Kington & District C.C.). "While being a presentable story, it was spoiled by bad colour rendering possibly due to loss in reprinting." (Brighton C. & P.C.). "This film was the most appreciated by our audience. It has magnificent colour photography and a well told story." (Southall C.C.). "The audience voted it fourth out of the seven." (Walthamstow A.C.C.). "It was by far the most popular." (Sutton & District C.S.).

"Handle" Well Handled

Handle for Scandal "was easily the most popular in every way. Competently handled in all departments." (Erimus Research Group). "...battered third by the audience." (Walthamstow A.C.C.). "...voted first." (Liverpool A.P.A.C.G.).

P.C. Grubb's Last Case "went down particularly well." (Bristol A.C.S.). "Much too long." (Southall C.C.). "Though leisurely in its treatment, one was not conscious of its length." (P.F.).

Illusion "the Press gave it high praise." (Kington & District C.C.). "A complete flop." (Sutton & District C.S.). "I particularly enjoyed *Illusion* and I have the greatest admiration for the way in which the producers tackled their problems and built up the atmosphere they desired." (Dr. R.H.J.). "One member thought it was in bad taste." (Liverpool A.P.A.C.G.). "*Il-*

lusion and *Fishers All* were the most impressive." (Anon. A.P.U.).

Sidetracked "was voted first by our audience." (Walthamstow A.C.C.). "Unhesitatingly I put this last." (J.D.P.).

The History of Walton was the one film about which there was general agreement. Such adverse criticism as there was mainly concerned its length.

Travel Logged "had excellent camera work, but what a pity to waste such talent on such a poor story!" (Sutton & District F.S.). "A really neat plot." (G.F.N.).

All Agreed

But the one thing which every letter bears out is the popularity of the programme as a whole, no matter where the films were shown: "Our presentation was very well received by a packed audience . . . the programme made up a fine show." (Brighton C. & P.C.). "We had a very good show to a packed and appreciative audience. All the films received applause." (Northampton F.S.). "The films were greatly appreciated by a capacity house." (Sutton & Cheam C.C.). "Our presentation was a huge success . . . It was well received by all who attended. Many thanks A.G.W." (Walthamstow A.C.C.). "Many thanks for the opportunity of presenting the best and most successful Ten Best programme we have shown." (Swindon F.U.). "To see the Ten Best at Hereford I had to drive 28 miles after my evening surgery, which meant that I only saw the second half of the show . . . I wish to express my appreciation of the debt the whole film world owes to A.C.W. for this annual contest." (Dr. R.H.J.).

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9.5mm. Gets Around

By CENTRE SPROCKET

The hey-day of 9.5mm. came just before the 1939 war. At that time, 9.5mm. was considerably cheaper to use than 16mm. and it had been established much longer than 8mm. Yet, though at one time the world seemed to be its oyster, 9.5mm. never made any headway at all in the U.S.A. and very little in the countries beyond France and her immediate neighbours. In 1936, I scoured Oslo for a charger of R.O.F. or P.S.P.F. But though I found plenty of 16mm., there was never a frame of 9.5mm.

Undoubtedly 8mm. has absorbed many of the markets that might have fallen to 9.5mm.



Ray A.C.G. (Altrincham, Cheshire) ensure that their Pathe B and Pathe H both have some kind of support in their current production. But is the actor's shoulder really firm enough to avoid camera wobble completely?

Yet despite all this, the older system still finds its way into some odd corners of the earth. Two examples are described in the March issue of *The Link*, the magazine run by the A.C.W. 9.5mm. Cine Circle No. 8.

Ken Wordsworth tells how he made a 200ft. film of his village in Kent for a student friend from Pakistan. The film will go to a village near Bombay where the student will show it to his parents on an Ace bought for the purpose. The Ace is a good choice because it can, of course, be run from car batteries where there is no mains supply.

On another page, R. J. Hare describes his 9.5mm. activities in Urambo, Tanganyika. At present he uses a Standard model Dekko, though he hopes to trade it for a Dekko de luxe or Pathe H before long. Early on he used a Coronet camera, but having trouble with sprocket-hole ghosting, succeeded in getting it exchanged, gratis, for a reconditioned model. Apparently he had no further trouble. I don't

understand this because, so far as I know, sprocket ghosting can be caused only by light leakage on to *spooled* film. The ghost is the silhouette of one turn of film on the next. This suggests a faulty charger or careless loading or unloading, rather than a camera fault.

Other quotable passages from the same issue of *The Link*: "... the libraries hold on too long to mutilated prints with the result that our screenings do not come up to scratch. . . ." "... During the interval, Father Anselm suggested that I remove my gear 'pronto' at the end of the show, or else all would be carried away in the rush [of boys] to get out. As 'The End' flashed on the screen, my friend and I grabbed the projector, stand and what-have-you, and rushed to a safe place while Father Anselm valiantly held up the raging tide with a short prayer."

Learning from Mistakes

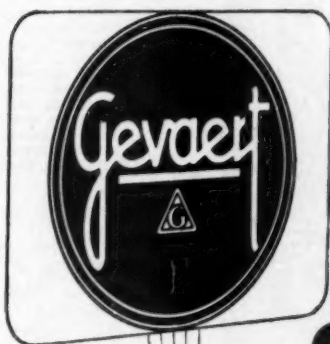
Some of us, myself included, find it easier to understand what mars a film than what makes it. So whereas much of this issue is concerned with the merits of the Ten Best, it is not out of place to discuss shortcomings in the work of a novice. For success depends as much on eliminating weaknesses as in achieving strength.

Three short films made some time ago by a master at a West of England school, Mr. R. G. H. Wheeler, represent the first three steps in his cine career. Since he admits that they "by no means reach any degree of perfection", I am sure he will not object to my critical comments. After all, who has not a lot to learn from his first three films?

First ventures in cine work too often show evidence of apprenticeship in "still" photography. "One subject, one shot", "Get it all in the picture" and "If it looks good, shoot it" seem to be popular fallacies. Often it takes a long time to appreciate that *every* subject should be shot in sequences, showing the details in bold close-ups and integrating the whole to tell a story.

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Members of The Grasshopper Group, fresh from their triumph with *Two's Company*, have turned to documentary. Cutting For Style—though it may sound like good advice to a would-be editor—actually concerns hair-dressing. This shot is one of a series demonstrating that good hair styles can be worn—and kept—whatever job the wearer is engaged on. The hairdresser, a Gold Cup medallist, looks on.

Translated into 9.5mm., this would mean shooting eight or nine chargers on each subject and pruning down to 120 feet. Few of us can afford to be so extravagant and we soon have to learn to "edit in the camera". But even if you are completely successful in this respect, you will need four chargers for a satisfactory treatment of a topic. This will enable you to tell the audience something about the subject, rather than merely arouse curiosity.

Interesting But Not Informative

The first of Mr. Wheeler's films was only partially successful in this respect. It was confined to one subject—the school at which he was then teaching—and it ran for about the right time. But although it aroused interest, it did not inform. There was no coherent plan, no connection between the shots. This is a pity, because the film bristled with lost opportunities—interesting characters, some fine buildings and a church procession. The latter was probably part of a confirmation service, but it might have been occasioned by the consecration of a new chapel. Audiences are always interested in people, but we are given no information regarding the several church dignitaries who appear in the procession. Perhaps Mr. Wheeler's audience needed no enlightenment on these points, but I am sure they would have welcomed close-ups of the principal personages.

Mixed Stocks

Perhaps it is unreasonable to expect close-ups in a first venture. After all, the novice's prime concern is more to discover what is possible than to make a polished production. This probably explains the casual intermixture of Gevaert and Patheoscope film stock. The respectively warm and cold tones do not go well together even though each is attractive in its way. In his second film, Mr. Wheeler showed a substantial advance. It was an interpretation of Oswald Blakeston's script, *Beware of Love*, in the June

without purpose and every shot contributed to the story.

Unfortunately, Mr. Wheeler had still to learn that his actors must never look at the camera. As a result, I was less conscious of the humour of the plot than of the fun derived from shooting it. Young people in their 'teens are inclined to be rather self-conscious about having to enact affairs of the heart. Consequently the sweet murmured nothings look suspiciously like embarrassed giggling. Whether your story deals with fact or fiction, it is better to show people as they really are. They behave more convincingly at their everyday jobs and in familiar surroundings.

Trimming Would Help

Although *Beware of Love* claimed to be a farce, the tempo was much too slow. To a great extent this could still be remedied by careful editing. A few frames removed here and there would add immensely to the pace—a lesson which had been learnt by the time *A Matter of Chance* was made. Mr. Wheeler shows a schoolboy's suicide jump from an upper window so convincingly that I was glad none of my children was at hand to see it! Altogether this film is a great advance. The acting is of a much higher standard, no doubt because the boys felt more "at home" in school. In fact, the gambling sequence appears so natural that the school authorities must have wondered just how much acting was really involved! It goes without saying that nobody looks at the camera.

Perhaps the plot is the weakest part of this film. Highly dramatic episodes cannot be handled successfully in a very short film. There just is not time to build up an atmosphere sufficiently convincing to carry the out-of-the-ordinary happenings of the story. Mr. Wheeler tells me that his next film is to show school life "as it really is". This promises to be yet another step on the long road that leads to the Ten Best. Good luck to you, Mr. W.!

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(A.C.W. Test Report
October 1953)

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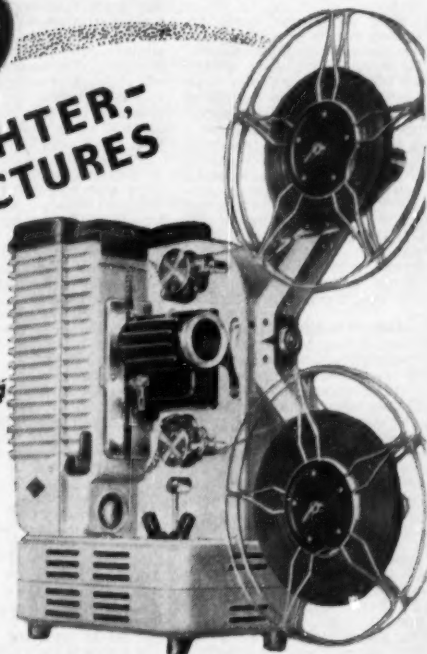
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News from the Societies

Reports for our next issue should reach us not later than 20th April.
Club stills are always welcome. (Address on page 29.)

Spotlight

Finchley A.C.S., now in its 26th year, is among the oldest of British cine clubs. Founder members used hand-turned cameras; and the Society was one of the first to use colour film. During the thirties members had their own studio—an advantage that would be greatly appreciated today, when sets have to be erected and cleared before and after every shooting session.

When we called in to see the club recently we were at once impressed by the jovial friendliness of the atmosphere. "There are no wallflowers at Finchley," said the Chairman. Doubtless this is due to the Society's policy of keeping all members interested by covering as broad a field as possible. A short talk is requested from each member, either on his own subject or—if he feels confident enough—on a subject given to him at a moment's notice. Editing exercises are also given to all members; a sequence is shown incorrectly cut and the learner is asked to re-edit the sequence in its correct order.

Club films are always made on 16mm. silent, but 8mm. and 9.5mm. work is encouraged among members. Local historical events have always interested the Society, and they have covered such occasions as the Silver Jubilee celebrations, the Charter celebrations when Finchley became a borough, the return of the Die-Hards through Finchley, and the Coronation festivities. We saw this last record during our visit, and though its producers are the first to admit it is not perfect, it will prove a valuable and absorbing film for future local historians. One most unusual fault is that several of the best shots have been over-cut, and scarcely remain on the screen long enough to be appreciated.

Two of the President's films were also screened during the evening; one, a record of the building and opening of a local cinema, showed an excellent sense of construction—and the author had obviously taken great pains to get exactly the material he required; the other, a Kodachrome family film, contained many delightful close-ups of children.

Membership may be small, but there is no doubt about the enthusiasm of the club. Discussions and arguments, all conducted in the same friendly spirit, broke out after each film. Apparently one of the Society's principal difficulties is getting members out of the hall at the end of each meeting! Hon. Sec., Mr. E. J. Diffey, 160 Fordwych Road, N.W.2.

Trinity Films of Sevenoaks, Kent, have been engaged since November on a feature-length version of the Poe classic, *The Fall of the House of Usher*. This is being shot on 9.5mm. and is "designed to prove that this is a gauge worthy of serious consideration." Preparations for the film have been going on for about two years—"but this is not intended as an arty or avant

garde effort". Considerable trouble is being taken over details of setting and costumes; many of the furnishings and fittings are genuine period pieces, and some of the costumes are over a hundred years old.

A Pathe H camera is being used, and a trolley has been built for tracking shots. The unit have the use of a professional artist's studio for interiors, and permission has been given by Lord Sackville for a sequence to be shot in the stable courtyard of Knole House. Three horses have already been used in the film; a coffin has been built which allows the camera to shoot from inside it; oil paintings and special decor are being designed. Incidentally, no one connected with the film has ever seen any of the previous versions of the story, so at least there will be a completely fresh approach.

On the Way

Stoke-on-Trent A.C.S. report that their two script committees are both busy. The first group are breaking down a domestic comedy into a shooting script, while the second are about a third of the way through another film, which it is hoped to complete this summer. Entries for the club's film competition were disappointingly few, but an improvement is looked for next year. The Society has had visits from Sutton Coldfield C.S. and Denys Davis.

Planel F.S. are just about to start on a recently scripted story film. Two films were completed last year. One, *Welcome Home*, is believed by members to be the first successful lip-sync. British amateur film. The other is a full-length sound and colour record of Southgate's Coronation celebrations. At a recent "Federation Night" the Society welcomed visitors from Finchley A.C.S., Fourfold F.S., and Potters Bar C.S. Details of membership may be obtained from the Hon. Sec., Mr. H. W. Denton, 215 Chase Road, Southgate, N.14.

Chester-le-Street A.C.S. are planning their third story film and also a colour film about the town. The Society, now in its second year, recently presented a film of local Coronation events. Secretary: Mr. R. Curry, 27 Alexandra Street, Pelton Lane Ends, Nr. Chester-le-Street, Co. Durham.

West London F.U. have three 16mm. productions planned. The first 100ft. of negative for the current macabre study has returned from processing, and the producers are well satisfied with the results. New members are welcome, and are invited to contact the Secretary, Mr. A. F. Shave, 77a Adelaide Grove, Shepherd's Bush, W.12.

Warrington C.S. are attempting four films this year—a 16mm. monochrome production entitled *Spirit, Where Art Thou?*, a 16mm. documentary on local traffic problems, an 8mm. thriller, *Episode*, and an 8mm. stop-motion film to be made entirely

by lady members. At the recent annual show members presented their productions *A Film In The Making* (100ft., 8mm.) and *The Mouse Will Play* (400ft., 16mm.). Hon. Sec., Mr. J. M. Langdale, 82 Whitefield Road, Walton, Warrington, Lancs.

City Films K.S. (Sheffield) are planning a 16mm. production based on an idea submitted by a new member. Two 16mm. shows and one 9.5 mm. programme have recently been screened to members, and representatives of the Society have attended a lecture on stage lighting and a special "photographic" performance of Billy Smart's Circus. New members are urgently required and should contact the Hon. General Secretary, Miss C. Blythen, 388 Abbeydale Road, Sheffield 7.

In Production

Fourfold F.S. used a local café for two consecutive Sundays for scenes for *The Unsuspected*, their current production. Their activities aroused considerable curiosity and, we are told, "signing autographs was a usual occurrence". Lighting comprised two G.E.C. 500 watt spots, one 1,000 watt spot, two home-made 500 watt spots and a unit holding four No. 2 photo-floods.

Sovereign Pictures have almost finished their first film, which concerns a visit to the dentist. A report of their activities was recently given in the London *Evening News*. Two Specto 500s were used for a programme of British Transport films at a recent presentation. New members are welcome and should write to the Secretary, Miss M. Soule, 68 Farnedale Avenue, Palmers Green, N.13.

Pinner C.S.'s 8mm. section are busy with *Flying Saucers Over Pinner* which is being shot on Super X. A public showing of the film is planned for October. The 16mm. unit have almost completed a film on dancing, shot on Kodachrome, and members are feeling very satisfied with the results so far achieved. Secretary, Mrs. T. A. Titkin, 97 Rickmansworth Road, Pinner, Middx.

Ray A.C.G. have applied to British Railways for permission to take scenes on two local stations for their current 9.5mm. production. Meanwhile locations are being chosen for the next 16mm. film, and the final touches are being put to the script. It is hoped to shoot some scenes in a local furniture store. At a recent projection meeting a colour film shot with a converted gun sight camera was screened and the camera was passed round for inspection. Hon. Sec., Mr. R. A. Martin, 25 St. George's Avenue, Timperley, Altrincham, Cheshire.

Sutton Coldfield C.S. are continuing with a film which was held up last September by the weather. Membership has been increasing steadily for some time, and there are now over 130 enthusiasts in the Society. However, there is still room for more, and new members are invited to contact the Secretary, Mr. P. T. Startin, 8 Beech Hill Road, Sutton Coldfield.

Kingsway F.U. have started work on their psychological study which has been re-named *Inner Circle*, and are feeling most encouraged by the

(Continued on page 84)

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results so far obtained. Another film, to be composed largely of stock shots from earlier efforts, is contemplated, and "a slight flavour—or taint—of the *avant garde* is expected." The tentative title is *The Broken Venus*. All enquiries should be addressed to Mr. J. M. Anderson, 14 Chase Hill, Enfield, Middx.

Nottingham A.C.S. are working on an 8mm. comedy with members of a local drama group. "The funniest scene was unscripted, unrehearsed and unfortunately on a dummy run, when the bag came off a vacuum cleaner which the Treasurer was using to clean up some flour. He wouldn't agree to a retake." Inter-club visits are proving very popular—so much so that members are considering hiring buses for future occasions. Hon. Sec., Mr. R. E. Fell, 83 Charlbury Road, Nottingham.

High Wycombe F.S.'s new production, *Paper Capers*, is described as a fast-moving light comedy involving M.I.5, the Ministry of Food, a local café and three foreign agents. About 400ft. has been shot so far, mostly on interiors. Although the majority of the cast are very inexperienced, "exceptionally able results" have been obtained. Membership has doubled during the past six months, probably because of the publicity given to the Society's Coronation film, *Royal Day*, which has been screened locally several times. A new reel of events in the district is in its editing stage (800ft. to be cut to almost half), and a commentary and effects are to be recorded on discs. Events covered include a football match, a wrestling tournament, a photographic exhibi-

tion, a tree planting ceremony and a motor cycle trial. The Society's new Secretary is Mr. Robert Du'Ponton, Old Mill House, Gillelts Lane, High Wycombe.

Hammersmith C.C.'s 8mm. comedy—as yet untitled—is making good progress, and work is about to recommence on a 16mm. cartoon and a Kodachrome space-travel film, *The Mysterious Moon*. Hon. Sec., Mr. T. P. Honnor, 22 Shepherd's Bush Road, W.6.

Bollingbroke (Clapham) C.C. have practically completed the exterior scenes for their 16mm. production, *The World's Their Stage*. Titles and a few interior retakes are all that remain to be shot, and members are confident "that the production will be complete in good time for 'Open Day' in mid-May, when Clapham and district will be made aware, in a big way, of the presence of the Club." Meanwhile productions on all three gauges are being planned.

Work Completed

Grosvenor Film Productions tell us with unusual candour that *Le Chateau d'Amour*, their Continental style comedy has not met with the success that was anticipated. "General opinion was that it had misfired—and that it is very difficult for English people to affect the Continental air when acting." However, several constructive criticisms helped members to realise just what was wrong, and they hope to profit by their mistakes. Preparations for the next production, *The Ghostly Ball*, are

being held up by negotiations for costumes.

The Grasshopper Group's two units have both been busy lately, and one has recently completed *Cutting For Style*, a 25-minute instructional film shot on negative stock with a Bolex during the past three months. Meanwhile the other unit is working on the colour cartoon, *The Battle of Wanganore*. Sound recording is well under way, with an eight-piece orchestra playing music specially composed and orchestrated for the film. Animation tests so far have been very satisfactory, but unless more animators, tracers and colorists are found, the film may not be completed this year. There is no subscription and much of the work is done through the post. Anyone interested is invited to contact Mr. John Daborn, 5 Ashley Drive, Walton-on-Thames, Surrey.

Old Southallians Film Group have recently completed their first production, *Surprise Packet*, which was very well received at its public showing. The group came into being in a rather unusual way—they are an offshoot of the Old Southallian Amateur Dramatic Society.

Notes and News

Newcastle & District A.C.A.'s present activities are more concerned with building and decorating than film-making. Alterations to their new premises are occupying most of their time, and the expense involved is going to limit the number of future productions. However, several ideas for

(Continued on page 86)



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subjects and stories have been submitted, and members hope to indulge in at least a little production during the year. Forthcoming attractions include a visit from a representative of Kodak's and the presentation of the American programme, "Top of the Ten Best." As a result of the larger premises, visitors can now be invited. Anyone interested should contact Mr. George Cummin, 143 Baywater Road, Newcastle upon Tyne 2.

Leicester & Leicestershire C.S.'s recent Ten Best presentation was very successful, and the Society were complimented by audience and Press alike. Members were given a demonstration of tape recording and synchronisation during a visit to Nuneaton C.S. One member has been working on a system of sound stripe on an L516 projector, and hopes to demonstrate his method shortly. It is hoped that better premises will soon be obtained so that work can begin on a new production scripted by one of the members. Hon. Sec., Mr. I. E. S. Jobling, 30 Peters Drive, Leicester.

Albany Productions F.U.'s recent A.G.M. produced several worthwhile proposals, and notices are now being sent to all members detailing the forthcoming month's meetings. A talk on the Unit's history, illustrated by films, was recently given to help recruit new members. Hon. Sec., Mr. S. G. Mills, 89 Congreve Road, Worthing.

Focus F.U. have just welcomed back a member from a round-the-world cruise, and are looking forward to seeing his Kodachrome record of the trip. Meanwhile plans are being discussed for the next club production, "but up till now it is the same old story—plenty of ideas but no worthwhile story." Hon. Sec., Mr. A. Kaulins, 11 Burgess Hill, Hampstead, N.W.2.

Northumbria Films has now become the production unit of Hexham & District A.C.S. Anyone interested should apply for details of membership from the new Hon. Sec., Mr. J. D. Robb, Stanegarth, Slaley, Hexham, Northumberland.

Coventry F.P.U. have recently created the post of Vice-Chairman in order to assist the overworked Chairman. The script committee has been disbanded and a script officer appointed to encourage members to submit their ideas. Vacancies still exist for new members—particularly actresses of all ages and would-be scriptwriters. New members, with or without experience, should contact the Publicity Secretary, Mr. J. B. Brandreck, 124 Batsford Road, Coundon, Coventry.

Erasmus Research Group have appointed a property officer to maintain present equipment and supervise the construction of future properties. During a recent tiling evening, fogged results were eventually traced to the use of an unsafe safelight during development. Several new members were impressed during a visit to a local cinema by the professional projection equipment—the latest in B.T.H. Supa. Hon. Sec., Mr. L. Sumner, 69 Ashford Avenue, Middlesbrough, Yorks.

Newera A.F.U. report that their first general meeting was well attended—an encouraging start for this new club. Ronald Neame, the well-known producer/director, has accepted the office of President. First productions

are to be of the short cameo type until members are a little more experienced, when something more ambitious will be attempted. Public shows will probably be arranged shortly, and lectures by experienced members are to be given to their novice associates. New members will be welcome, and should contact the Secretary, Mr. R. W. G. Bennett, Mayfield, Lostock, Bolton.

Liverpool Amateur Photographic Association A.C.G. recently acted as hosts to Wallasey A.C.C. who projected three 9.5mm. and three 16mm. films during their visit. Other meetings have been devoted to script discussions, criticism of members' productions (including a 9.5mm. film shot on Pathe SS, VF and Gevaert Super which is reported as having interesting cross-cutting effects), practical lighting demonstrations and a film appreciation evening. Hon. Sec., Miss W. D. Lusk, 34 Linnet Lane, Liverpool 17.

Birmingham P.S. Cine Section is about to move into new premises at 262 Broad Street which include a large lecture hall, a projection room and darkrooms. Equipment to be installed includes projection, lighting, sound, ventilating and curtain control apparatus. New members are invited to contact Mr. W. W. Power, A.R.P.S., The Spinney, The Crescent, Hampton-in-Arden, Warwicks.

Potters Bar C.S. entertained 60 members from various cine clubs when they held their "Federation Night". The programme included everything from silent monochrome to 3-D colour; *Powered Flight—The Story of the Century*, Shell Film Unit's excellent compilation, was among the films screened. "Other than aeronautical circles, Potters Bar C.S. is the first club or society to screen this film" reported the local Press—apparently unaware that the New London F.S. showed the film some months ago. The Society's Coronation film, *And Her People Cheered*, was also shown and was very well received. Hon. Sec., Mr. P. N. Johnson, 4 Oakroyd Avenue, Potters Bar, Middx.

Atlas F.U. have recently been experimenting with tape recording and may use sound-on-tape for their first big production—as yet in the embryo stage. Local response to this two-year-old Unit has been very favourable lately, with particularly good attendance at a public show. Hon. Sec., Mr. K. B. Croft, 8 Lower Shott, Gt. Bookham, Surrey.

First place in **Blackpool A.C.C.'s** annual film competition has been won for the third year in succession by Mr. J. Holland. All awards are being presented at the next party dance, and the shooting of the final scenes of *Heads To Win*, a film on ladies' hair-dressing, will take place the same evening. During the recent hobbies exhibition the Club stand proved an outstanding success; screen tests were given to several local girls. New members are welcome and should contact the Hon. Sec., Mr. G. T. Purdy, 157 Lytham Road, Blackpool.

Woolwich Scout F.U. have almost completed a cinema-cum-studio in the attic of a member's house. Screen and surround have been fitted and an editing table, tape recording equipment and tiling apparatus installed. Although the number of Scouting activities planned for this year will limit production, members hope to

produce at least one film—of the Soap Box Derby at Crystal Palace. Sec., Mr. L. J. Paine, 109 Plumstead Common Road, Plumstead, S.E.18.

Kingston & District C.C. recently screened a selection of lone workers' prize-winning films, including *Little Cinders*, *Family Tree*, and *Penny For Your Thoughts*. Julian Caunter gave a lecture to members on editing, illustrating his points with pictures from the A.C.W. editing competition. Members are all fully occupied with preparations for the 1953 Ten Best premiere. Hon. Sec., Miss M. E. Turner, 8 Meadowside, Walton-on-Thames, Surrey.

Plymouth C.S. report that their 1952 Ten Best presentation was very well received. A short 16mm. film made by the Society to give members a chance to try their skill at script-writing and acting was shown during the programme.

Any enthusiasts who are actively interested in the technicalities of sound-on-film are invited to join the **Sound Cine Circle**. Mr. Desmond Roe, 7 Lebanon Park, Twickenham, Middx., will be glad to supply full information.

New Clubs

The **Rotax Cine & Photographic Club** has recently been formed by Mr. E. G. Kennedy, 9 Peascroft Road, Hemel Hempstead, Herts.

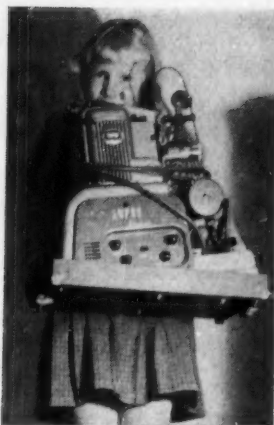
Centurion F.U. is a new club for youngsters between 15 and 20 years old. At present 9.5mm. is the principal gauge, but it is hoped to introduce both 8mm. and 16mm. gauges shortly. Full particulars can be obtained from the Hon. Sec., Miss S. Reynolds, 126 Eastcote Lane, South Harrow, Middx.

Mr. D. W. Gravett, 24 Kilworth Avenue, Shenfield, Brentwood, Essex is anxious to contact local enthusiasts with or without equipment with a view to forming a club for workers on all three gauges.

Mr. G. Pearson, 43 Buckleigh Road, Streatham, S.W.16, will be pleased to hear from enthusiasts in the district interested in forming a club. A 9.5 mm. worker himself, he hopes it will be possible to form a group for each of the three gauges.

Forthcoming Shows

Croydon C.C. are to present the 1953 I.A.C. prize-winning films at the Community Centre, Thornton Heath Pond, Croydon on 29th May at 7.30 p.m. Members will also be participating in an exhibition arranged by Croydon Model Engineering Society earlier in the month, and a portable exhibition stand incorporating a back-projection unit is now being constructed. Two members are working on tape recorders, one a battery model for use on location work. 9.5mm. members are planning a local newswear, and 8mm. members have a script for a short comedy. As for the 16mm. enthusiasts, "they're all walking round with puckered brows, but we're sure they have something up their sleeves". New members who are assured of a real welcome at any club function, are invited to contact Mr. R. Booker, 25 Lancing Road, West Croydon, Surrey.



Eight-year-old Hilary demonstrates the portability of the new Ampro Educational—it weighs 33 lb. complete! Right: taking the screen illumination readings with a foot candle meter.

OUR CLUB TESTS A Really Lightweight Projector

By A. H. UPTON



It need no longer be an herculean task to move a 16mm. sound projector about. The pre-war Gaumont British projector (Model B), for instance, weighed about 90 lbs.—and that was excluding the speaker. So when eight-year-old Hilary carried the complete new Ampro Stylist Educational model into our clubroom unaided the other evening, we felt that a photograph was called for to establish this feature of their latest design. To convince ourselves, we weighed the machine on the clubroom scales, and found that the complete outfit weighs only 33 lbs.

The case fits over the top of the projector after the principle of the sewing machine cover. On removing the case we found that the speaker, a compact 8in. model, was built into its side. The projector cover was thus also the speaker baffle. (The projector without cover, weighs only 25 lbs.) The Stylist has always been a compact projector, and the new Educational model closely follows the old design. By the use of light alloys and modern plastic techniques, it has been made much lighter than earlier Ampro machines. (Previously a weighty transformer with heavy iron core and many turns of copper wire on the coils was needed to provide the power for the 110 volt projector lamp.)

Only Two Connections

With the Educational model there are only two connections to make—amplifier to speaker, and projector to mains; and Ken, who likes playing around with complicated equipment, searched in vain for the transformer, so that he could make his beloved meter tests. But there is neither transformer nor resistance.

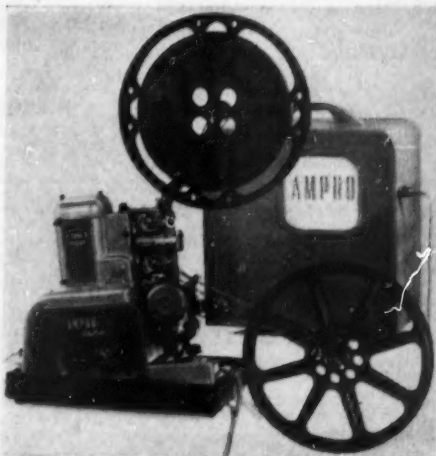
"Yet I thought projector lamps had to run at a low voltage to provide efficient illumination," put in Peter quietly. "Nearly all 16mm. sound projectors I have ever seen have had 110 volt lamps." "True, we have always been told that 110 volts is necessary to provide a compact filament with little danger of 'shorting' occurring between the coils. But now the lamp manufacturers have produced a range of 750 watt lamps with compact filaments which work at

normal mains voltages. Look, here are the ones supplied with the projector: 210, 220, 230, 240, and 250 volts."

We examined the coiled coil filaments, and compared them, and found that the 110 volt filament was $\frac{1}{8}$ in. x $\frac{1}{16}$ in., while the mains voltage lamp was $\frac{1}{8}$ in. x $\frac{1}{8}$ in.—not a great deal of difference. Even though he had no transformer to adjust, Ken was quite delighted to find that he now had one of five lamps to choose from, and he trotted off happily to get the multi-range meter. Mary slipped the 230 volt lamp into the holder, and John took off the side of the lamp house as well as the top, so I was able to point out the reflector and condenser built into the side as well as the barrel type shutter. I also showed Mary that the motor and lamp are controlled by a two position rotary switch, so that it is impossible to switch on the lamp without having the motor running first.

While John was measuring the width of the rectangle of light, Mary carefully switched off the lamp and motor each time the projector was

(Continued on page 89)



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A REALLY LIGHTWEIGHT PROJECTOR

(Continued from page 87)

moved, murmuring "White hot tungsten is very fragile—I read about it in *A.C.W.*" "Three feet wide, exactly," announced John, and Peter handed Mary the foot candle meter to take the five readings for the screen illumination test. "Top left 22, top right 24, centre 29, bottom left 24, bottom right 24," called out Mary, while I jotted them down. "Average 24.6 foot candles. That's quite good. Indeed, except for the B.T.H., it's the best screen illumination figure we've had."

Comparing Light Output

Thinking it would be interesting to compare this illumination with the figure we get from the older Premier (P20) Ampro, we had it set up for the light test. The Premier has a similar mechanism, but uses a 110 volt lamp run from a transformer. I showed Mary how to lace the Stylist. It looks complicated, but once the film path has been traced, it does not take long to thread. The pressure pad slides out sideways for cleaning, so there is no excuse for a dirty gate or a scratched film. 90% of film scratches are caused by hard corns of emulsion building up in the gate.

By now Ken had checked the mains transformer of the P20 on load. It was 115 volts and the projector, using a 115 volt 750 watt lamp, was positioned to give a three-foot-wide picture. It seemed a much yellower rectangle of light than



The pressure pad is easily slid out for cleaning.

that produced by the Stylist, so that when they announced an average reading of 9.2 foot candles, I was not very much surprised.

"You're sure it's 115 volts, Ken?" someone asked, but I thought I knew the answer to that one. "All right," I said, "switch it off, and let's have a look at the lamp." The Ampro lamp glove came in useful here. It is a ribbed rubber cap which just fits over the projector lamp and enables one to remove it without burnt fingers.

(Continued on page 90)

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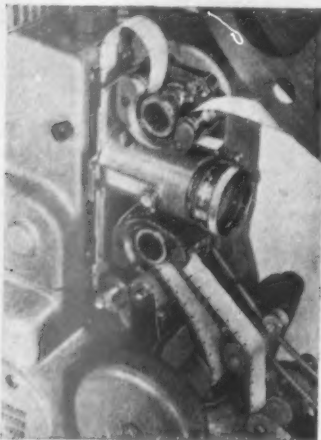
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When the lamp was out, it was quite obviously very old. The glass was blackened, while a bulge had developed opposite the condenser. I suggested we found and tried a new lamp. This time the average reading was 17 foot candles.

"I wouldn't have believed it," said John. "To think that one can lose half the light as the lamp ages. That ought to teach us not to go on using old lamps long after they ought to have been thrown away!" But even with the new lamp the illumination was not so good as that of the mains voltage lamp. It certainly looked as though the Ampro manufacturers had got something with their re-designed optical system.

"You promised to show me a film," said



The film path of the Educational looks rather complicated at first sight but can be easily traced after a little practice.

Hilary, "if I carried the projector in from the car, and I am still waiting." So we turned back to the Stylist. "Does it run at both sound and silent speeds?" asked Ken, remembering another projector which did not. "Look," I replied, "this knob switches a governor across the motor so that it runs at 24 f.p.s. Then as the knob is turned anticlockwise, it brings a variable resistance into the circuit and so slows the motor down." 16 f.p.s. has thus to be guessed at, and unfortunately, if one continues to turn the knob, the motor practically stops.

Not a very satisfactory arrangement, as sooner or later the knob is bound to be left in the wrong

position, and a neat hole will be burnt in someone's very best main title. But Ken, who likes value for his money, was intrigued with the idea of being able to project his silent films at 12 f.p.s. and making them last half as long again.

Universal Circuit

Meanwhile Mary had switched on the amplifier, and we were ready. She ran the leader through 11, 10, 9, 8, 7, 6, 5, 4, 3, and then switched on the lamp. Peter put out the room lights. The bright, sharply focused picture was fine and we were able to detect very little difference in quality between the sound from the 8in. speaker of the Stylist and that of the 12in. speaker of the P20 (Premier). The 8 watts output of the miniature valves in the amplifier is sufficient for all normal purposes, and it can be run for either A.C. or D.C. since it is a transformerless "universal" circuit.

As the projector runs without a blimp or case, one is bound to hear all the mechanical noise—and we decided it *was* rather noisy. The plastic gears may have been new and in need of lubrication and running-in, but there was more noise than from our older P20 projector. This may also be due to increased cooling for the lamp, as the fan appeared to have a whine of its own.

Demonstrating Rewind

When the film had finished we compared notes on its performance. "No 'still' device or 'reverse', I see," said Mary. "Can I rewind the film on it? I should hate Ken to think next week that I put the film away back-to-front just to annoy him!" I demonstrated. "Take the film straight across back on to the top spool. Now turn the belt shifter on the lower spool to move the belt from the drive pulley to the free wheel one. Switch on the motor and press the 'rewind' button on the other side of the projector."

Mary suited actions to words, and the film was rapidly rewound on to its original spool. "The 're-wind' button will pop out next time you switch on," I said, "but don't forget to shift the belt back on to the drive pulley. It's so annoying to project 400ft. of film into a heap on the floor!" As we were putting it away, we agreed that for £180 the Ampro Stylist makes a real contribution towards the problem of weight reduction, and that to have produced a projector capable of such a performance and yet weighing only 33 lbs. complete was a real achievement.

Federation to Screen Prizewinners

Awards for the three major prize-winning films in the Federation of Cine Society's annual competition were presented at a pleasant little informal gathering in London last month at which films, coffee and sherry were all happily dispensed. The Wratten Cup for the most outstanding entry went to Mr. J. S. Eley, of the Cine Section of the Leeds Camera Club, for *Little Cinders* (1952 A.C.W. four star winner, 1953 I.A.C.

winner). Timothy (16mm., colour, sound) won for Mr. Keith Hall, of Brisbane, the Barnitt Cup which was accepted on his behalf by Mr. D. J. Finlay, films officer for the Australian Government in this country. The Watkins Cup was awarded to Fourfold Film Society for *Switchback* (1953 A.C.W. four star film).

The two British pictures were screened during the evening. Timothy with other Federation competition

films, will be shown at the Abbey Community Centre Hall, 29 Marsham Street, Westminster, S.W.1 on 27th April at 8 p.m. Tickets—2s. each—are available from Mr. H. W. Denton, 215 Chase Road, Southgate, London, N.14. Light meals and refreshments will be obtainable at the cafeteria on the premises from 6 p.m. The seating capacity of the hall is limited and club secretaries are asked to make early reservations.

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Cine Bookshelf

HOW TO MAKE 8MM. FILMS (By N. Bau, Focal Press, 7s. 6d.).

This book certainly succeeds in giving to the newcomer to 8mm. filming all he is likely to want to know for quite some time. In its sixteen sections it covers the whole of the ground in remarkable detail. The general pattern of the information supplied is clear and accurate. After a concise introductory section, cameras are examined from the mechanical and the optical viewpoints, and then an excellent section gives full details and a line-drawing of practically every 8mm. camera at present available.

Next come sections on film stock, exposure, filters and accessories. The author is pessimistic about exposure meters, giving three years as the life of a cell, but wisely advises a yearly check. The advice in the sections on shooting, subjects, tricks, titling and editing is uniformly good, save for odd details, e.g. "try to avoid the use of a wide-angle lens." Why? The last three sections are on projection, presenting the show, and magnetic sound. Only a typical projector is considered. The magnetic sound chapter is slightly unreal, but none the less the subject is correctly covered.

It may be of some value to readers and to the author to note a few of the minor errors of detail. The figure on page 35 is misleading, particularly to the type of reader for whom the book is intended, in showing a camera shutter of less than 45° angle whereas the text refers to 1/32 of a second as normal exposure at 16 f.p.s. The effect of a dissolve is wrongly stated to be affected by compensated processing (p. 33). The picture captions on pages 80 and 81 are confusing: unaccountably the reader is advised to stop down one stop from the incident light reading.

On page 86 yellow-green and grey filters are wrongly stated to reduce contrast. On page 154 projector optics are blamed for light transmission variations but no mention is made of the greater effective use of the light from a low-voltage light source, the subject being muddled with total theoretical light outputs. Finally, the majority of projectors are stated to give 32 obscurations per second, whereas the correct figure is 48.

About the only trace of the French origin of the book is to be seen in the nonchalant advice to acquire a (Pan-Cinor) zoom lens, the translation by R. Howard Cricks being admirably done.

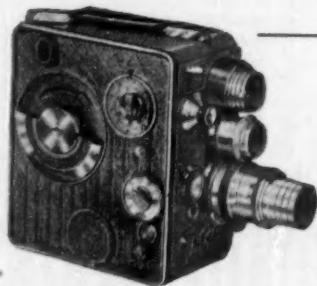
HANDBOOK OF AMATEUR CINEMATOGRAPHY (Edited by R. H. Bomback, Fountain Press, 25s.).

This volume contains the first eight titles of the famous Cinefact series, which themselves give the best idea of the comprehensiveness of this attractive manual. The Cine Camera, Cine Film, Family Movies Outdoors, Travel With A Cine Camera, Filming Indoors, Editing And Titling, The Movie Projector, and Home Movie Shows, all are treated with a factual emphasis. This book really does inform.

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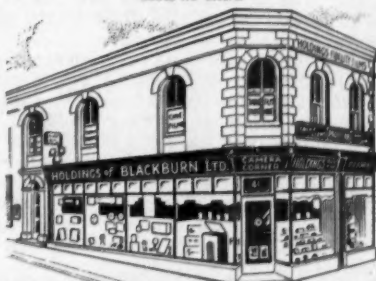
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Australia, Scandinavia, South Africa, New Zealand, Hong Kong—these are just a few of the places where past Ten Best programmes have been shown to enthusiastic audiences. These new tourists may travel even further. Who knows, perhaps one day they might even reach the other side of the Iron Curtain... But for the moment you still have these last four opportunities of seeing the programme for yourself.

HERTFORD. 23rd Apr. at 7.30 p.m. Grammar School Hall. Tickets 1s. 6d. from H. W. Martin, The Grammar School, Hertford.

LONDONDERRY. 26th Apr. at 7.30 p.m. Drama Circle of the Derry Division A.O.H. at the Criterion Ballroom, Foyle Street. Admission free; there will be a collection.

NEWCASTLE. 28th Apr. at 7.30 p.m. Stoke on Trent A.C.S. at North Stafford Hotel (opposite Stoke Station). Tickets 2s. 6d. from W. H. Kendall Tobias, 714 London Road, Oakhill, Stoke-on-Trent.

CRAWLEY. 19th May at 7.45 p.m. Crawley Film Society, at the Parish Hall. Tickets 2s. from Frank Owens, 14 Steyning Close, Northgate, Crawley, Sussex.

DEMONSTRATION: PHOTOFLOODS

(Continued from page 46)

In Fig. 15 the position of the main lamp is fairly critical, but it is not difficult to get a nicely shaped triangle of light on the near cheek if one has an assistant to move the lamp while the cameraman studies the subject from the camera position. The fill-in lamp (near the camera) is not switched on until the lighting from the main lamp has been found to be right.

50ft. of film expended on experiments of this kind will more than pay for itself in future saving of wasted shots, for it will bring home as no amount of reading or listening could do the relative simplicity of two-lamp filming once the basic ideas of the main lamp and the fill-in have been grasped. For a group of two or three people, exactly the same plan may be followed the only essential being to arrange the group so that a shadow from one person does not blot out another person.

Needless to say there are times when more than two lamps may be desirable. A third lamp may be used for "effects", e.g., to give a halo to a blonde, or an accent to the hair of a brunette. Another lamp or two may be used to give detail in the background; and the single main lamp may be replaced by a group of lamps, preferably close together. But for simple home filming you can get along nicely with just two small photofloods.

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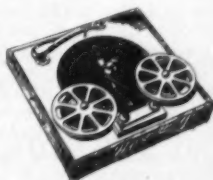
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COLOUR FILMING OUT OF DOORS

(Continued from page 58)

You can either measure the amount of light reflected back from the subject you are filming (the principle upon which the Weston meter works), or you can measure the amount of light actually falling on the subject. Of meters using this principle, the American Norwood Director is becoming increasingly well-known in this country, while the Invercone attachment converts the standard Weston to work in the same way.

Unpalatable though it may be to reflected light meter enthusiasts, experience shows that the alternative system—measuring the incident light—gives a far higher average of correct readings than the rival method, because it concerns itself with one constant factor only—the actual amount of light you have to film with; it isn't misled by the reflective power and colour of the subject, and other similar hazards.

Of course, the actual exposure you give really depends upon the purpose of your film. If you are just making a simple family record, then your best guide may well be the one enclosed with every carton of film—yes, the one you always throw away! It only concerns itself with the amount of light falling on the subject (as governed by general weather conditions such as "cloudy bright" and so forth), and it can give perfectly satisfactory results, *provided* that you only use it for what it is intended—simple and straightforward filming.

But if you take your filming rather more seriously, then rather more care is advisable. Inaccurate exposure always leads to inaccurate colour rendering, and if there is any doubt as to what the right exposure should be, it is usually safer to err on the side of slight under-exposure, producing rather a dense result. In fact, this procedure is standard practice among professionals, where colour prints are the ultimate aim.

By stopping down slightly (perhaps 1/3 to 1/2 stop) from the optimum, you get a very fully colour-saturated result without seriously affecting the overall colour balance. By the time the losses which inevitably occur during the printing process have taken place, this somewhat heavy original produces results which will be pretty near to what you were originally trying to reproduce.

This trick of slightly under-exposing your film is half the battle in getting satisfactory prints from it, but if you are going as far as having copies made, remember that your original film can never do more than give you an approximation of the colouring of your subject, so a duplicate will only be an approximation of an approximation! However, provided the original material is good, you can get perfectly satisfactory prints from it.

Our old enemy, contrast, is really the cause of most of the trouble found in colour duplicating, because the contrast of the print is always nearly

(Continued on page 58)

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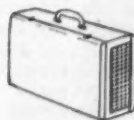


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COLOUR FILMING OUT OF DOORS

(Continued from page 96)

double that of the original film. This means that pale delicate colouring will be rendered almost as clear film on the print, while shadows in which there were traces of detail on the original will appear almost black.

There's not very much you can do about this, apart from trying to keep the general contrast of your original down as low as possible, and hoping for the best. Still photographers who make colour prints on paper often use a masking technique, and one of the colour printing laboratories, Colour Film Services Ltd. (14 Shouldham Street, London, W.1), have now adapted this idea to 16mm. cine work with highly successful results. Colour masking is rather an expensive form of fun, but for serious work where the fidelity of colour rendering on a print is important, the process is well worth investigating. A masked print is almost indistinguishable from the original colour film, and is often even slightly better!

Colour masking is one of the most important developments in the preparation of colour duplicates that has occurred in recent years, but what other developments are we likely to see in the future? In the professional world there is an increasing use of negative materials such as Eastman Colour Negative, which appears in a number of guises such as Warnercolor, etc. (Should you feel so inclined, there seems no particular reason why you shouldn't make a film with it and label it "Jonescolor" or "Higginscolor" as well.) This is a single film which can be used in any standard camera, and it is developed to a negative just like normal monochrome films.

On the negative, the colours are complementary to the correct ones, and by printing on to a similar positive stock, the colours come the right way round again. In certain respects, this system has great advantages over straightforward reversal processes, as some degree of control can be exercised during the printing process. Optical effects can be introduced and processing can be done in any modern film laboratory, but they are expensive to produce; for the amateur, who only wants one or two copies at the most, the price is going to make it prohibitive. Kodak have no immediate plans to make the material in 16mm. form, nor have any of the Continental manufacturers, all of whose processes exist in negative form in 35mm. and reversal only in smaller sizes.

For a good many years to come there doesn't seem any likelihood of any really revolutionary changes occurring, so you've got plenty of time to get the hang of existing processes before anything new comes along. Colour filming isn't difficult and, if you take a little care, you can get first-class results. But to do that you need to know a little of the technical requirements, and if these articles have helped you to acquire this knowledge, then the way towards good colour is straight ahead!

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3-D 16mm. Films for Sale or Hire. Colour or B/W. S.A.E. Erricks, Halffield Road, Bradford 1.

100's of silent 9.5mm. films for sale from £1 per reel. Let me know the titles you are looking for, and I will let you know my price according to condition of the film. S.A.E. for reply. Wellstead & Son, Main Road, Colden Common, Winchester.

16mm. Silent Films for sale—Comedies, Dramas, Travel. S.A.E. Ivey, 2 Dryburgh Road, Putney, S.W.15.

16mm. Sound Feature Films. Exchange for Shorts or others. 16mm. sound colour films wanted, cash or exchange. **Box 439.**

9.5mm. Silent Films including rarities *Michael Strogoff*, *Secret Lives*, *Portraits*, etc. guaranteed: also few 16mm. silents and standard Specto dual. 16mm. sound films wanted. White, 28 Kingshill Road, Dursley, Glos.

French 9.5mm. ballet film *Symphonie en Blanc* for hire. Excellent sound. Details s.a.e. A. Kaulins, 11 Burgess Hill, London, N.W.2.

16mm. films, sound and silent. State requirements. BM/Glitter, Monomark House, London, W.C.1.

Cameras and Lenses

500w. 9.5mm. Dekko Mod. 119. 7 weeks old, only. Cost £53, accept £32 10s. Nisbitt, 39 Bath Road, Chiswick.

Cine Kodak Eight-20, f/3.5, good condition, £15 o.n.o. Urquhart, 43 High Street, Peebles.

16mm. Kodak K, f/1.9 and leather case. This camera is really like new. A bargain £62 10s. **Box 430.**

9.5mm. Cinepro camera, f/1.9, £5 10s. Dallmeyer Maxlite 3in. projection lens, £2 10s. **Box 432.**

Dekko model 128, 8mm., slightly shop-soiled. Guaranteed, £30 with shoulder carrying case. Kodak 8-55 8mm., complete with hide carrying case, little used, exceptional bargain at £35. Dekko 8mm. camera, variable speeds, model 110, slightly shop-soiled, maker's guarantee, a snap at £35. Leith Cine Centre, 55-57 Trafalgar Lane, Leith, Edinburgh 6. Phone: 35304.

Cine Camera Pathe H, f/1.9 focusing, mint. Processing equipment, stainless, cost £70. Sell £25 lot. Hirst, 1130 Stratford Road, Birmingham.

For Sale. Bolex H16 Camera fitted Kern lenses, 15mm., 25mm., 75mm. Complete in case. **Box 391.**

Bolex Stereo set, lenses, screen 18 pairs spectacles, new condition, list price £166. Sell for £95 or exchange with cash for Bolex Zoom lens. Stoneycroft, Newlands, Keswick.

8mm. Magazine camera, turret head, two lenses, five speeds, £32. **Box 436.**

Paillard Bolex H16 No. 33982, 3 bloomed Kern lenses Switar f/1.4, Yvar f/2.5 and f/2.8, leather case, pistol grip, little used and as new £165. Frye, 117 But St., Cardiff.

16mm. Stewart Warner camera, 4 speeds, 100ft., f/3.5 lens, £19 10s. 5 Stephen Road, Barneshurst, Kent.

4in. f/4.5 Cooke Telekinic coated never used mint, 3in. f/4 Cooke Telekinic used once mint, 2in., 3in., 4in. positive viewfinders for Bell Howell 70DL or Auto-load new. The lot or separately. Offers—Turner, Little Grange, Edzell, Angus.

Keystone A9 16mm. camera and case £39 10s. Whitfield, 27 Hillpark Av., Fulwood, Preston.

9.5mm. Pathe Baby-Cine camera, f/3.5, leather case, three chargers £3 10s. Stirling, 18 Murrayfield Avenue, Edinburgh.

16mm. Zeiss Ikon Movikon camera, with coupled rangefinder and f/1.4 interchangeable Sonnar lens, 12, 16,

24, 64 frames per sec., shutter speeds to 1/1,000 sec. Single shot device, backwind and delayed action. Automatic and preset footage indicator. 100ft. spool loading. The camera is in perfect condition, and complete with a fitted leather case. One year's written guarantee. Price £115 or £45 deposit. Dixons Ltd., 185 Station Road, Edgware, Middx. EDG. 5211.

16mm. Victor 5. Turret head fitted Dall f/1.5 w.a., lin. f/1.9 Ross, 3in. f/3.8 Tele-Xenar. 100ft. spool loading. Leather case. V.G. cond. £65. Also Danson D23A sound projector. P/U Socket, little used. V.G. cond. £85 o.n.o. to A. Saunders, 171 Abbotsbury Road, Morden, Surrey. **Beginners Pathscope Motocamera, f/3.5.** Ace powered projector, good condition £15. Wanted 8mm. camera. **Box 438.**

H8 Bolex four lenses, accessories, also two 100ft. Kodachrome. Particulars write—**Box 441.**

Best Offer Secures latest model 8mm. Eumig C3, f/1.9, case, 8/16mm. Duo Ditmar, 500w. projector (two lenses, resistance), 50 Leasway, Westcliffe-on-Sea.

Bolex H8 Turret Head camera, complete with Yvar f/1.9 focusing lens, and Yvar 36mm. f/2.8 telephoto lens. Bolex combination case. All unused. Six rolls Kodachrome, 1955. Cost over £133. Bargain £110. **Box 440.**

16mm. Pathe Webbo Special cine camera, two lenses by Berthiot, f/1.9 and f/3.5 telephoto. Demonstration model only, in mint condition, price new £212, our price £160. Gordon Lock (Louth) Ltd., 61 Eastgate, Louth, Lincs.

8mm. Emel, three-lens turret, 2 lenses, backwind, parallax, 3 speeds, £45 o.n.o. 199 Goodyers End Lane, Exhall, Coventry.

Sale: Projectors and Equipment. Amprosound YA model £125. B.T.H. 301 £95. Debie 16 £150. De Vry Bantom £85. Victor model 40 £85. Pathe Son £50.

Silent machines, Specto Dual £30. Educational model £35. Pathe 200B £18. Pathe Aces £5 10s. Films, 16mm. sound and silent, from £2 per reel, 9.5mm. sound and silent from £1 per reel, many other items cheap to clear.

Midland Film Library, 137 Vicarage Road, Langley, Oldbury, N.R. Birmingham. Phone: BRoadwell 1214.

Agfa Mover 8, Ever-Ready case, filter, 2 cassettes Agfacolor, mint, sensible offers. A. F. Appleton, 102 Langham Road, Teddington, Middx.

Zeiss Movikon camera, 16mm. with lin. f/1.4 and 3in. f/4 Sonnar, both coupled to rangefinder, fitted case. Immaculate condition and perfect order. Offers invited to Randle, 50 Tumblewood Road, Banstead, Surrey.

Tel. Burgh Heath 4569 after 6 p.m.

Unused Magazine Cine Kodak f/1.9, leather case £55. Flt. Lt. Bell, R.A.F., Kinloss, Morayshire.

16mm. Kodak BB, f/1.9, 50ft. loading, very good condition, case, £26. 9.5mm. Dekko, metal body, f/1.9 Ross coated, very good condition, £20. Paul Drake Ltd., 37 Bank Street, Newquay, Cornwall.

Cine Kodak Special. Two lenses. Case. Immaculate. £220. Offers. Part exchange considered. **Box 443.**

Latest Paillard Bolex 16mm. outfit for sale in really mint condition. **Box 444.**

Cine Kodak Special, 1in. f/1.9 and 15mm. lenses, bargain at £220. **Box 445.**

Bolex 16 back wind, counter, four speeds, old viewfinder, leather case, 4 lenses, including telephoto and Cooke w.a. f/1.5. Nearest £14). **Box 448.**

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I MADE A VERTICAL TITLER

(Continued from page 72)



Set up for a map title. The map is mounted on glass.

this position, and the edges of the frame marked on it; these marks were joined with a ruler, and show the actual area projected when the card was photographed at 2ft. in the titler. A similar procedure was carried out with the other loop taken at 3ft. I had always previously used 10in. x 7½in. title cards, so that area was drawn equally spaced round the frame line already marked on the title card.

The title board was removed from the titler, and the title card fastened to it with drawing pins. Then gramophone needles were driven into the title board about ½in. from each corner of the 10in. x 7½in. oblong marked on the title card and the title card lifted off. With the board replaced in the titler, it is possible to place any title card inside the pins, and be certain that it will be centrally aligned with the camera every time. All matter is kept within one inch of the edge of the card to allow some space round the title when projected. The title board was later covered with matt black paper to prevent risk of reflection from the white wood. Matt black paint would probably be better.

Sometimes I make my titles by daylight with the titler near a window (very useful if a few feet of daylight Kodachrome are left on a reel waiting to be used up); at other times I use one or two photofloods in reflectors. They are purposely not attached to the titler, as much better effects can be got (particularly shadow effects) if the lights are quite independent of the set-up.

FILMS BY SCHOOLCHILDREN

Film production by children is being encouraged by more and more schools, but it has been difficult for the amateur to see the often impressive results achieved. Now, the British Film Institute, by arrangement with the Society of Film Teachers, have made eighteen of these productions (all 16mm. silent) available to joint members of the Institute and the Society. Other intending borrowers should make special application to the Film Appreciation Officer, British Film Institute, 4 Great Russell Street, London, W.C.1, stating the purpose for which the films are required.

Ways of encouraging Schools and Youth Clubs to produce story films with the assistance or advice of local amateurs and teachers are being discussed by the Institute of Amateur Cinematographers, the Federation of Cinematographic Societies, the Society of Film Teachers and the B.F.I.

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Projectors

B.T.H. 16mm. sound projectors. Model S.R.B. Guaranteed for 3 months. £6 deposit, balance over 8 months. Cash price £61 10s. Midget camera, size of match box £12/6. Changeover boxes for projectors £2. Gerrard Trading Co. A.C.W., 21 Bateman Street, Soho Square, London, W.1. GER. 1123/4.

Leith Cine Centre for second-hand projector bargains: Specto standard 16mm. £24, Pathe 200B Plus with carrying case £28. All Pathescope, Specto, Bolex, Noris projectors in stock. Gevaert 8 and 16mm. film stock at clearance price. Prompt service on all postal enquiries. 55-57 Trafalgar Lane, Leith, Edinburgh 6. Phone: 35304. The Cine Specialists.

L516 complete, just overhauled. Excellent bargain £70. Pawley, Church House Inn, Holne, Devon. Phone: Poundsgate 267.

Specto 100w. Dual 9.5/16mm. projector, 1½in. ctd. lens, complete with case, spare lamp, etc. 2½ years old, perfect. £30. 37 Kings Lane, Stretford, Lancs.

G.B. 16mm. S.O.F. 621 projector for sale. Outfit includes G.B. stand, speaker, 2in. and 4in. T.T.H. lenses, transformer, rewriter. Worth £300. Price £200. Good condition. **Box 433.**

Specto 500 9.5/16mm. Dual with case, traveller tripod, screen £48 o.n.o. Specto 16mm. 100w. perfect £16, 2 Clarendon Road, West, Manchester 21.

16mm. Bell Howell 57 old model, case, resistance £11 10s. exchange apparatus or materials. Thomson, 2 Brereton Road, Bedford.

For Sale. Dekko 16mm. silent projector model 126A. 500 watt., 800ft., arms. Spare bulb. Excellent condition. £37 10s. 66 Greystoke Avenue, Pinner.

Debrie D18 sound projector, 1953 model, as new, £180. M. Ure, Tavistock Clinic, 2 Beaumont Street, W.1. Welbeck 5415.

16mm. Specto projector, case, spools, film. Perfect, £18. W. G. Newman, 279 Holt, Trowbridge.

Danson 540, late model, complete with cabinet speaker and built-in tweeter unit, spare reels, can, lamps, table-edge rewind heads and five sound films £110. Also Haynor 8mm. animated viewer £4 and Ensign Universal splicer £2 10s. Healey, 605 Rochdale Old Road, Bury, Lancs.

Bell Howell Showmaster 129D, 1,000 watt, silent, cost £133 new 1952, scarcely used, £85. **Box 447**

Complete Outfits

8mm. Fairall Bolex L8 cine camera. 8mm. Specto projector. Beaded screen. Weston meter. Marguerite splicer. Mint condition, £80. **Box 431.**

F/1.9 Cine Kodak 8/20 cam., case £21 10s. Kodascope # proi. £21. Haynor II, screen, editor £7 10s. 2 reels G.B. Coronation 16mm. films £7 10s. Items as new. 83 Long Street, Middleton, Manchester.

9.5mm. Equipment, good condition. Pathe 200B projector, 32mm. lens, transformer, case, splicer, £20. Spare 4in. Dallmeyer Superlite lens £3. Pathe camera f/3.5 lens, leather case, £9. Dekko camera lin. Ross f/1.9 focusing lens, variable speeds, single frames, tripod bush, £15. Dyson, Manresa College, Roehampton, S.W.15.

Accessories

Processing unit, 16mm., continuous, £45. Contact printer, 16mm., continuous, £95. Garner, 104 Hoppers Road, London, N.21.

Bolex Filter mount and hood for all gelatine filters, L8/B8 camera £1. **Box 429.**

Optical Finder for Kodak Special, Mark 1 or 2. Also 15mm. Kodak f/2.7 focusing, suitable most cameras. **Box 437.**

Brilliant Silver or white screen material for renovations. 8ft. x 6ft. 70/-, 6ft. x 6ft. 57/-, 4ft. x 3ft. 20/-, etc. Clearing 2in. x 2in. coloured slides. Also 8mm., 9.5mm. and 16mm. silent colour and b/w. films. About half price. C. W. Sparkes, 69 Fortis Green, N.2.

Kodachrome. Few 100ft. spools 16mm. Daylight, dated 1955. 65/-, Smith, 41(4) King's Road, Brighton.

Headphones 35/-, M/Tape 1,200ft. 35/-, (used) 29/-, Acos Mikes 25/-, 50/-, Lee, 140 Plumstead High Street, S.E.18.

Ex Government Surplus. Reels (1,600ft.) 10/6, Cans 2/6, Reels (400ft.) 2/6, Projection Lamps from 12/6, Projection Screens from £1. Midland Film Library, 137 Vicarage Road, Langley, Oldbury, Nlr. Birmingham. Phone: BROadwell 1214.

HAVE YOU TRIED A FOCUSING LENS ?

(Continued from page 63)

would be particularly suitable for bed-time shots of the children. The child might sit in front of it, enjoying a glass of milk or playing with a toy or anything else to take his mind off the camera. It would be easy to calculate the exposure from the chart packed with Kodak film. One could even try waving paper in front of the light to produce a flickering effect.

The most effective sequence showed Isobel building up a pile of toy barrels. I liked this because the action had been broken down into several shots. It is so easy for the family filmer to forget that what is worth one shot is invariably worth several.

Even if continuity is imperfect and Isobel *does* look at the camera, this is a happy film. I appreciated a moment when she tried to stuff her handkerchief down the mouth of a lady who wanted her to wave at the camera. She obviously has the right instincts for a film actress !

Now that Mr. Egarr has mastered the business of working the camera, he hopes to go on to something more ambitious. If he manages to film his little girl really engrossed in her play and unconscious of the camera he will achieve a record that will give even greater pleasure to himself and to his family.

8mm. in MADRAS

Mr. Hart writes from Madras to tell me that he is one of twelve 8mm. filmers in that part of the world "all absolute novices and learning by experience." So far, he says, "only two of us have got as far as titling. . . . We are mostly using Kodachrome, which, though not exactly plentiful, is available in adequate amounts . . . this is probably because our supplies come both from the U.K. and the U.S.A. Our big moan is that processing takes anything from two to seven weeks."

Apparently, the one thing that Madras lacks is a film library. Mr. Hart says "it would be a great help if we could get some films cheaply or on loan, because we have absolutely nothing to compare our work with, and also not sufficient of our own work to keep on producing interesting programmes. As we always have someone in England on home-leave, it would be easy to arrange for films to be brought out here and returned at a later date, should any good Samaritan or club wish to respond to this S.O.S."

Mr. Hart's address is 2 Buckingham Gardens, Madras 12, South India. But I should warn him that clubs seem very reluctant to lend their 8mm. films to lone workers, even when they live in this country.

SEWELL TO BE I.A.C. PRESIDENT

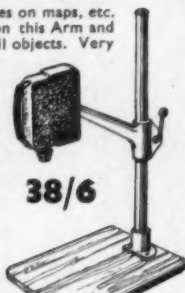
Our popular contributor, George H. Sewell, has been unanimously elected President of the Institute of Amateur Cinematographers for 1954/55. In accepting office he forges another link in a chain started 21 years ago, for he is one of the Institute's founders. Congratulations to both parties ! One looks forward with confidence to a memorable term of office.

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Spare 100ft. magazine for Kodak Special, any model, £70, or exchange Leica. Box 446.

WANTED

8/9.5mm. Films and Equipment. Full details to F.L.E.S. 314 Garratt Lane, London, S.W.18.

8mm. Chaplin Kodographs wanted in good condition. State title and price. **Box 424.**

Urgently Wanted. 16mm. and 9.5mm. sound and silent films in good condition. Top prices paid. Films for sale or exchange. Midland Film Library, 137 Vicarage Road, Langley, Oldbury, Nr. Birmingham. Phone : BROadwell 1214.

9.5mm. Film Mender, 7/6. 200B projector extension arms, 9/6 pair. H conversion 9/6. Berry, 22 German's Road, London, S.E.23.

Wanted 16mm. G.S.A.P. ex-govt. electric cine camera, 24v. preferred. Box 401.

8mm. Bolex f/1.5. For sale 1½in. Dallmeyer Popular Tele. suitable Cine Kodak £7 10s. 23 Klea Avenue, S.W.4.

Wanted for cash 16mm. G.B. Bell Howell models 601 and 621 projectors. Send full details to Sheffield Photo Co. Ltd., 6 Norfolk Row, Fargate, Sheffield 1.

8mm. Specto 500 in good condition. Reasonable price. Box 401.

Private buyer wants 16mm. or 8mm. cine camera and projector outfit. Must be of first-class make and condition, reasonable price. Coxhill, 376 Coventry Road, Birmingham 10.

Wanted 16mm. processing drum 25ft. approx. Hirst, 1130 Stratford Road, Hall Green, Birmingham 28.

EXCHANGES

Pathe 9.5mm. Gem projector, glass beaded screen, many accessories. As new, used about six times. What offers, or would exchange Tape Recorder. Details on request. Jenkins, Glanville, Cranhill Road, Street, Somerset.

MISCELLANEOUS

Processing Services

Microfilms Ltd., St. Andrew's Street, Dundee—see advertisement on page 22.

Cine Film Processing. All makes and sizes. Details free—See Repair Services. Howells, Enfield.

Repair Services

Camera and Projector repairs. Estimates free. Howells, 23 Holtwhite Avenue, Enfield, Middx. ENF. 5665.

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American Magazines. One year *Moviemakers* 35/-; *Home Movies* 35/-; *American Cinematographer* 28/6, specimen copies 3/6 each; *U.S. Camera* 53/6; (*Popular Photography* 35/-). Specimen copies 4/- each. Free booklet quoting others. Willen Ltd. (Dept. 18), 101 Fleet Street, London, E.C.4.

American Cine Magazines. One year's subscription *American Cinematography* 32/-; *Bolex Reporter* 15/-; *Film World* 36/-; *Home Movies* 35/-; *Moviemakers* 35/-.

Send 1½d. stamp for magazine price list. Fountain Press, 46/47 Chancery Lane, London, W.C.2.

Improve Your Photography. Read *Miniature Camera World*. Newsagent 1/3d., or 46/47 Chancery Lane, London, W.C.2.

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MAKING A FILM TO MUSIC

(Continued from page 71)

batches. Moreover, I sent all the rolls for processing at different times. Yet they all cut together quite well! There was little wastage on the animation work, but plenty of scrap from the outdoor autumn scenes as I had deliberately shot plenty of material to give me some choice in editing, for retakes would not be possible for another year.

The final shooting sessions became more and more hectic as I tried to keep pace with Mother Nature. The flowers in the garden were now limited to one or two varieties, and most of those looked pretty sorry for themselves. I had to keep going round the house "borrowing" one or two of the nicest blooms from each vase. With the last of the blooms almost dying before the camera, I managed to finish the shooting.

Editing to music set me new problems—and so made the job extremely interesting. The record had been carefully timed, and the script divided into three columns, one giving the footage and the timing in seconds, another the type and mood of music (so that passages could be easily recognised) and the third the action. "Sync.-points" were earmarked wherever the mood changed or reached a climax. In some places the animation had been broken down to quite rigid timing, but in others the scenes were just cut to a certain length. In the end I found myself cutting to the nearest frame.

If I hadn't decided to finish the film both for the Ten Best and the Kingston & District Cine Club's competition, I should probably have left the bulk of the shooting until this year, when I could have taken my time. However, I'm getting quite used to making films within impossible time limits. At least it keeps you on your toes. But it would be nice to do things in a more leisurely way!

LATE NEWS

As we go to press, we learn that Kingston & District C.C. are to give an additional performance of the selection from the 1953 Ten Best at 3 p.m. on Saturday, 15th May. There will be no reserved seats for this screening, and tickets will cost 2s. 6d. Doors open at 2.30 p.m. Like the others, this programme will be presented at the Royal Empire Society Assembly Hall in Northumberland Avenue. There will be evening performances (at 8 p.m., doors open 7.30 p.m.) on the 14th and 15th May. Seven of the ten prizewinning entries will be shown. Reserved tickets for the evening performances (price 3s. 6d.) may be obtained from the Organising Secretary, Mr. J. C. Seward, 6 Southmont Road, Esher, Surrey. Further details on page 40.

20th

Please remember that in future *Amateur Cine World* will be published on the 20th of the month—not the 15th as hitherto. The June issue will be waiting for you at your suppliers on 20th May.



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